

THE ART-JOURNAL.



LONDON, APRIL 1, 1849.

EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.



Our friends in the North have come out in their twenty-third annual essay to meet or lead the public taste; and the present is one of the most highly characterized of their Exhibitions. It is true that but little approximation has been made to the excellence of our Royal Academy or to

the usually fine talent of the British Institution; but the works now exposed on the walls of the Scottish Academy are more desirable than in any previous season. This result, the friends of Art are disposed to attribute to the general diffusion of the knowledge of, and the particular education of taste in, matters artistical, in combination with the salutary influence exerted by the Academy itself. The question as to the utility or inutility of Academical corporations is so wide that on this occasion we have no wish to deal with it at any length. No doubt, there is reason in the averment that the progress of Art in special localities, as well as the success or failure of an artist, may be traced to a combination of circumstances over which an Academy may have no control; but we believe that the general mass of facts is greatly on the side of the utility of such institutions. It is well ascertained that, with very few exceptions, the Royal Academy has upon its list, either as members or associates, the highest artistic talent in England; and, with regard to the Royal Scottish Academy,—though but of some twenty years' standing,—it may safely be averred, with all respect for those without its pale, that there are enrolled in its books the names of the most able of the Northern artists.

The philosophy of matter and mind has been hitherto cultivated in Scottish collegiate seminaries with so much earnestness and fervour, as well as success, that a Scotsman of education is almost invariably tinged with a love of metaphysics; while a corresponding regard has by no means been shown to the education of taste, and the fostering of that class of its manifestations which go to meet the out-goings of the imagination. But education must ever be considered as incomplete, while any division of men's powers and affections are permitted to lie unchallenged and quiescent. It may even be alleged that no being can taste the refinement of happiness, unless all the attributes of his nature are in harmony; and that is impossible so long as imagination is regarded as of but slight importance to the proper forming of the character. Our Northern friends are beginning practically to acknowledge that every philosophy is imperfect which does not recognise imagination as a human property, just as much as the intellect, and equally given to man to be educated. This feeling finds a discursive and befitting range in the world of Art. Its exercise can never be more spiritual than here; and the treasures which it brings home to the mind, re-uniting and purifying scattered aspirations, are not now deemed feeble agencies in humanising the affections and soften-

ing down the asperities by which our every-day character is too often hardened and deformed.

These things being premised, we proceed to take up in detail such works of Art in the present Exhibition, as, from their main attributes, we conceive to be deserving of public attention.

By the arrangements of the Royal Scottish Academy, we regret to see that sculpture is treated even more unfairly and with greater indignity than in our own institutions. We formerly had a hole, for the entombment of statues and busts, at Somerset House; and we have now an apartment at the National Gallery totally unfitted for their display, as the Gallery itself is unworthy of the people of England. But in the Edinburgh Exhibition, there is a mere series of shelves in the small Water-colour Room, opposite the glare of a window, and surrounded on the other sides by gilt frames in all their gaudery and glitter; in consequence of which many of the finer qualities of the works are miserably sacrificed: the marking of a vein or of the smaller muscles is scarcely discernible. Several of our sculptors, annoyed and vexed at the indignity of the mal-arrangement, have refused to jeopardise their character by sending works, over the modelling and carving of which they have spent weary months,—to a scaffold where they must lose their vitality; nor is this surprising. Accordingly, we see that the name of Mr. Steell, whose genius entitles him to take rank in the first order of modern sculptors, has very seldom appeared in the catalogue of exhibitors for several years; and, in the language of the leading Northern journal, we unhesitatingly declare that were we of the artistic lineage of Phidias or Praxiteles, we would imprison our works for ever from the light of day, in preference to sending them to the Exhibition of the Royal Scottish Academy, under the present very objectionable arrangements. We are, however, rejoiced to learn that in the new Academical buildings to be erected, according to the classic plan of Thomas Hamilton, Esq., R.S.A., architect, ample provision will be made for the advantageous display of sculptured works. This is as it ought to be, and has only been delayed too long.

The picture which occupies the largest space on the walls of the Exhibition Rooms, and which has given rise to the greatest amount of speculation, is No. 1; embodying the tradition of the 'Spirit of the Storm appearing to Vasco de Gama, passing the Cape of Good Hope,' from the easel of DAVID SCOTT, R.S.A. It is an original and most impressive work. True, it is not free from the mystery and extravagance which inter-fuse all the products of the author, but there is extenuation in the peculiar character of the subject for the free range of the imagination. The 'Spirit' is faintly imaged in a dark storm-cloud on the left, as though grasping the elements of air and water, and directing their combined fury against the hapless vessel, struggling amid the yawning waves. The crew, variously grouped, are distraught with diverse emotions, ranging through intense veneration, awe, fear, defiance, and helpless pusillanimity. The several attitudes are in accordance therewith, and the character of the bared muscles interpret the respective passions as clearly and forcibly as do the faces. There has been an intrepid mind at work in the drawing of the crew; trunks and limbs are, seemingly without hesitation, thrown into the most difficult action, yet there is no confusion of objects, and the admirable fore-shortening keeps every member in its proper place. In many of the figures there is decided excellence; in that of Gama, for example, which nobly expresses moral trust in combination with reverence; that of a young Portuguese noble, the action of which is intrepid and defiant; and that of the Dominican, which is shattered by terror and dismay. We could have wished the colour to be more closely imitated from nature, but in despite of this, the picture is a great, nay, almost a sublime performance. We deeply regret to add that its gifted author has died since the opening of the Exhibition; we hope to be prepared with a memoir in our next number.

And another vacancy has been caused in the Northern Academy by the recent demise of WILLIAM SIMMONS, R.S.A., known among ourselves, as well as in his own country, by those woody

or mountain landscapes with figures, in the painting of which he was so successful. He was not happy in History, though he occasionally attempted it; but in his proper style of Art he had few rivals. Five of his pictures have been sent to this Exhibition, among which is a scene, subjectively admirable, (No. 120,) 'Novar Deer Forest,' and rendered with truth and power. A deep glen, cloven by a mountain stream, is capped by a drifting stormy cloud on which a rainbow is effectively thrown, and the deep transparent shadow from above is admirably pronounced on the range of hills. Though there is too much of local colour in the figures in the foreground, they are yet well drawn and well placed in the picture, and give animation to the whole.

ALEXANDER JOHNSTONE exhibits his 'Burial of Charles I,' which has been very generally admired for the intelligence with which its figures are grouped, its happily conceived action, and its elevated and touching expression. The hair of the chief figures is treated in a loose and gentle manner, the costumes freely cast, the colour fine in quality, and subdued in accordance with the character of the event narrated.

HORATIO MACULLOCH, R.S.A., is the Magnus Apollo of the Northern landscape artists. His mountain subjects are in general well chosen, and his power of hand in transcribing them on the canvas, is very masterly; but he is equally at home upon the Highland loch, or in the old Caledonian forest. There is a picture here, (No. 36,) 'Highland Strong-hold,' painted under a breezy showery effect, which is so intensely true to nature as to be almost an illusion. The eye watches to see the storm-charged masses roll down the mountain slopes, and the ear listens to catch the whistling of the wind as it prostrates the ferns and tosses about the dwarfed and scanty-foliaged trees, and the hiss and roar of the waves as they cleave themselves into spray on the rock which juts into the water from the natural mound on which the old grey fortress is perishing. On the left is a fine luminous sky, with warm buoyant clouds, lighting up the distant hills, but developing its influence more strongly in the sparkling water. The foreground is of immense force in colour, as it needs to be to send back the bold rocky promontory which runs into the loch in the centre. The same artist has an equally desirable picture, (No. 85,) 'Inch Murran, Loch Lomond,' the main subject of which is a group of old oaks, very broadly and crisply handled. The branching of the one in decay seems lily, but how gloriously translated is its rough, half-naked bole! A gleam of light occurs in the centre of the picture which lends extraordinary brilliance to the general tone, and the distances recede as happily as can be desired.

SIR DAVID WILKIE's sketch for the large picture of 'Alfred in the Neatherd's Cottage,' is here, and preserves all its original excellence. Time has, however, mellowed its lustre, and its darks have deepened in a like ratio, but the harmony of the entire must still be regarded as a choice study. Another specimen of this great master is also exhibited, (No. 145,) 'Cellini presenting a censor to Paul III.,' which has wonderful clearness and brilliance, not so much from the actual force of the tints, as from the admirable manner in which they are arranged. The flesh tones and all the most valuable passages of this gem retain their purity, but the glazing of the background is giving way.

SIR WM. ALLAN, R.A., and P.R.S.A., retains and exemplifies his excellent skill in drawing, as well as his knowledge of grouping; but his colour is more gloomy and unsatisfactory than at the time when he painted 'The Polish Exiles,' the 'Murder of Archbishop Sharpe,' and the 'Death of Rizzio.' In his portrait of himself, (No. 179,) the alteration is not so perceptible, for it has all the requisite clearness; and his 'Sunday Summer Morning,' (No. 110,) is marked by the cheerful truth of nature; but his two most ambitious efforts, (No. 138,) 'Incident in the Life of the Duke of Wellington,' and, (No. 149,) 'Incident in the Life of Napoleon,' are overcharged with very dark cold greys. This is to be regretted, for the invention of each is excellent, the figures well drawn and judiciously disposed, and both of the 'incidents' impressively narrated.

J. NOEL PATON, A.R.S.A., has nothing which merits especial notice, his contributions being limited to two small sketches, carefully finished, but not of sufficient importance to enhance his fame.

'The Deserted Hall,' (No. 114), by JOHN A. HOUTON, R.S.A., is a well-felt and very poetical bit. The lonely edifice is carefully and correctly drawn, and painted under the effect of a calm golden sunset. The idea of solitude and decay is very impressively pronounced, both in the chief subject and in the accessories,—all of which are appropriate and beautifully painted. The 'Prodigal Son,' (No. 6,) is the most desirable of Mr. Houton's present efforts. The design is simple and unaffected, and the tints, although rich, free from garishness or parade of colour. The penitent has "come to himself," and the sorrowing over the past, as it ebbs and flows into the resolution to "go to his father," is most successfully indicated in the pose and expression. In the flesh we have that clear fresh pearliness, so indicative of vitality, with such a pure and telling manner of marking the muscles and veins, as undeniably shows the result of sustained attention to the living model. The handling is delicious, and the general effect full of tender sentiment.

There is a large canvas, an unfinished picture, by the lamented J. M. MULLER, (No. 107,) and named 'View on the Thames.' The mass in the centre, consisting of a dredging-lighter and a Thames barge running close alongside, is as delightful in colour, as it is correct and bold in its lines. The sky is beautifully broken, with a strongly pronounced sunlight and showery effect, deliciously reflected in the water, but the breaking forms of the latter are too monotonous. As a whole, it is instinct with the freshness of nature, and is touched with a full-fed sweeping pencil.

J. GRAHAM GILBERT, R.S.A., contributes a contingent of four pictures, one of which, (No. 2,) a 'Portrait of Gibson, the Sculptor,' has created quite a sensation. If Gilbert be not eloquent as a draughtsman, he has at least a fine eye for colour; and the force and veritable nature of this portrait, its juiciness and breadth, merit all the eulogiums of which it has been the subject. Its general character, as well as that of No. 97, 'A Market Girl,' shows that the glow of Titian is that which the artist has been endeavouring to realise, and which if he has not obtained, he at least stands in the front of many competitors who have struggled for the same glorious object. The 'Market Girl,' (No. 197,) is a fine subject, freely disposed and supported by a noble chiaroscuro.

GEORGE HARVEY, R.S.A., has two pictures; one, 'Blowing Bubbles—the Past and Present,' (No. 41,) exhibited last year in the Royal Academy; and a 'Landscape,' (No. 271.) The former is hung on the line, in a good light, so that the marvellous beauty of its background is now more distinctly seen than when it was exhibited in London. Though the figures are hard, it is an example of good design and impressive feeling. The second is a plain mountain slope without any natural feature of interest, and valuable only as the successful product of a courageous mind resolved to make a picture out of the most unpromising elements. In this view it is a clever, nay, a really wonderful, work.

JAMES ECKFORD LAUDER, R.S.A., does not show such strength of talent as in the two past years. Two fancy subjects, 'The Toilet,' (No. 199,) and 'The Ballad,' are very graceful cabinet specimens, and are to be desired for their sobriety of tint and careful finish. 'The Fountain,' (No. 261,) is a more homely subject, free

and bold in drawing, powerful in colour, and masterly in handling. With his 'Lorenzo and Jessica,' (No. 292,) many of our readers are already acquainted. The grouping of the figures is natural, truthful, and full of sentiment; the accessories so arranged as to aid the general effect, and the whole of a fine quality of colour. 'Miranda,' (No. 9,) another subject from Shakespeare, is by no means a successful effort. The entire is wanting in character. Though exquisite as a bit of colour, and though the chief masses are in the right place, the heads of all the figures want force as well as finish, and are almost vapid and passionless. Mr. Lauder has earned a high fame, and he deserves it; but he must be careful of his laurels.

CHARLES LEES, R.S.A., has always been noted for his exquisite manner of rendering reflected lights; and there are specimens exhibited by him here which furnish apposite examples of his power in this respect: 'Picking a Thorn,' (No. 93,) and 'The Cheval Mirror,' both of which are not only correct in drawing and excellent in colour, but very charming in their executive. This artist has also contributed twelve miniature portraits in oil, which are pencilled in a very pleasing style of Art.

Two large pictures by DAVID ROBERTS, R.A., have been lent to the Exhibition. One, (No. 12,) 'Ruins of the Temple of the Sun, at Baalbec,' the property of E. Bicknell, Esq., of Herne Hill, and the other, (No. 376,) 'Ruins of the Great Temple of Karnac, at Thebes,' the property of James Arden, Esq., of Rickmansworth. These paintings being so well known, there is the less necessity for now animadverting on them in any detail. In the first named, the colossal forms of the architecture are nobly transcribed, and there is sound judgment manifested in the manner in which the fallen masses are distributed on the mid-distance and foreground, as also in the placing of the living figures; but we think that the local colour on these last is too powerful, and that the lights generally want loading. The 'Temple at Thebes' is equally elaborate, painted under a ruddy sunset effect. The sky is unaffectedly drawn, and fine in colour, and is nicely sent back by the range of hills and the huge masses of the temple. Mr. Roberts's practical knowledge is well illustrated in the disposition of the groups of travellers preparing for their rest, and many of the figures have a gracefulness of form and a freedom of pose which greatly enhance the generally attractive character of the picture.

A specimen of the prismatic pencil of J. M. W. TURNER, R.A., hangs in the south octagon, with the artist's average amount of excellence and defects. It is called 'The Wreckers,' and is numbered 339. The stormy haze from the sea gradually curtaining a castle on a distant point of land, is truthfully pronounced, and a telling sky lends its aid to the completion of the idea. There is also a fine imitation of wet sand in middle distance, and nice colour on the figures that are saving a part of the wreck; but on the other passages of the picture, and on the general handling, we must be silent.

DANIEL M'NEE, R.S.A., is, doubtless, known to our readers as a painter of portrait and fancy subjects, in both of which departments he exhibits meritorious specimens. (No. 265) 'Portrait of a Gentleman,' and (No. 264,) 'Portrait of a Lady,' pendants, are full-length cabinets, clearly and smoothly finished, even to the most minute detail. The shadows are peculiarly striking, from the truthful manner in which they are projected; and the arrangement and expression of both pictures are all that could be desired. 'His head of 'Shylock examining the Bond,' (No. 260) is a well arranged and powerful bit of colour, effectively distributed, and the entire firmly painted. But the most pleasing, if not the most forceful of the artist's products, this year, is a conversational piece entitled 'Gossip.' Two country girls—rather too refined by the way, in costume and general style—are engaged in earnest talk, their pitchers running over, the while, with the water of the fountain at which they have met. The heads of both are exceedingly pure and tender in colour and delicate in treatment, and the pose of the figures delightfully interpreting their resolution to finish

their "two-handed crack" before they separate. The warm tints are judiciously carried through the picture, the foreground effectively broken; the distances—extending over a range of country—made to recede in the happiest manner, and the whole most carefully manipulated.

E. T. CRAWFORD, R.S.A. is a very clever view-painter, somewhat after the manner (*longo intervallo*) of Stanfield, but richer and more forceful, though not more natural in colour. In his marine pieces the shipping and craft are always accurate in drawing, but too frequently wanting in truth and reality, from the manner in which they are placed in breezy water—so unlike the moving objects of E. W. Cooke. 'Aberdour Harbour—Edinburgh in the distance,' (No. 48,) is a pleasing subject, vigorously handled. All the accessories are well made out, the foreground judiciously broken, the larger trees well rounded and relieved, and the lights and shadows very agreeably arranged. 'Dutch Market Boats,' (No. 133,) has afforded the artist a fine excuse for exhausting the round of his palette, and he has used his most glowing colours, with considerable effect, too, on the sterns and quarters of the schuyts, as well as on the picturesque draperies of the buyers and sellers. The water is clearly imitated, and the entire broadly manipulated, but the key is pitched too high.

JOHN STEVENS, R.S.A. exhibits seven portraits of average merit. The colour is occasionally too snuffy, as in No. 79, and the arrangement of the subject mannered, as in No. 94; but the manipulation is usually broad and masterly, and the general effect good. His best effort this year is (No. 203,) portraits of two boys, which is, indeed, a well-felt and excellent performance.

W. SMELLIE WATSON, R.S.A. is not so liberal in his contributions as usual, but what he wants in number, he makes up in quality. A pair of admirably treated full-length portraits of ladies, which hang in the large saloon, have created a "sensation" by their graceful elevated air, their correct and careful drawing, their tenderness in the carnations, and their free and natural rendering, and arrangements of hair and costume. Without any approach to littleness in style, they are finished with exceeding beauty.

'The Skittle Players,' that delightful effort of the late WILLIAM COLLINS, R.A., is also here, and is the cynosure of many eyes. Why should it not? As a combination of intelligent drawing, unaffected rendering of a common scene, intensely natural expression, clever and careful pencilling, tender, mellow, and harmonious colour, we know not how it could be surpassed. Its most delicate glazings are as fresh and clear as ever; and indeed, the whole picture is as perfect as when it came from the easel.

D. O. HILL, R.S.A., the Secretary of the Academy, exhibits two of his warm misty sunsets, full of graceful and poetic feeling, and of pure and impressive character. They are called 'Ellangowan' (No. 175,) and 'Sunset' (No. 197.) Other specimens we have in Nos. 176 and 220; the former a sketch, the latter a large finished picture of 'The Braes o' Ballochmyle,' and both estimable for their truth to nature and spirited pencilling.

J. WATSON GORDON, A.R.A. and R.S.A., stands foremost among the portrait artists for his design and vigorous manner. His full-length of the 'Earl of Roseberry' (No. 42,) is characterised by force and grandeur, and a fine, legitimate arrangement of colour. The chiaroscuro is true and effective, the accessories simple and appropriate, and the power of hand such as designates the artist to be a worthy successor of Raeburn. Mr. Gordon exhibits other portraits of great merit.

In the same line of art, COLVIN SMITH, R.S.A., has produced a fine full-length of the 'Lord Justice General Boyle,' (No. 144,) somewhat too dark in the tone of its background; but the figure is free and dignified in pose, the renderings of the various textures eminently truthful, the mental character of the subject well expressed, and the pencilling firm and spirited. Of the other works exhibited by the artist we cannot now say more than that they have great merit both in the elevation of their design and in their force of colouring.

The ladies of the Nasmyth family exhibit

* Mr. Paton has been, for some months past, occupied in producing a work, intended for the exhibition of the Royal Academy; the subject is the "Quarrel of Oberon and Titania," and it forms a pendant to that which obtained one of the premiums of the Royal Commission. It is however of excellence far beyond that work: the young artist has been labouring, and not in vain, since that work was painted; and as may be naturally expected, the production upon which he is now engaged, exhibits the results of time, thought, and well-directed study. The labour required to complete this truly great work, has prevented him contributing effectively to the Edinburgh Exhibition; but we have reason to believe that this circumstance will be by no means regretted in Scotland, when they find how well he has been employed for his own fame, the glory of his Art, and the honour of his country.—Ed.

22 JU 52



ROBT WALLIS. ENGRAVER.

THE SCHELDT. TEXEL ISLAND.
FROM THE PICTURE IN THE VERNON GALLERY.

C. STANFIELD PAINTER.

PRINTED BY W. DAY

SCHELDT, TEXEL ISLAND

several sweetly pencilled landscapes, tender, yet somewhat cold in tone; and Miss Stoddard, who has made amazing progress, has a well-felt and elaborately finished view of 'Balmoral,' (No. 70,) the wood and water of which prove the fair artist's excellent appreciation of nature.

Surpassing anything he has as yet produced, is the 'Visit of Mercy' (No. 80,) by M. HURTON, A.R.S.A. A venerable clergyman is being conducted over a mountain by a young Highland girl, the intelligent, yet sad expression of whose countenance plainly expresses that her commission is from the bed of the sick or dying. The invention of the picture is of the highest character, the tints finely distributed, and the feeling and general effect very expressively pronounced.

W. B. JOHNSTONE, R.S.A., is an excellent draughtsman both of the human figure and of architectural subjects; and he has a fine eye for colour, but lacks finish in manipulation. His 'Woman of Pompeii' (No. 25,) is a careful study; and his 'Turf Gatherers of Glenoe' (No. 53,) is true to nature and crisply handled; but his most successful effort this year is No. 72, 'Isle of Skye girl Knitting,' which is pleasing as a subject to begin with, graceful in attitude, with loosely falling drapery, and with a bold and effective distribution of light and shadow.

THOMAS FAEN, we prophesy, will achieve great celebrity in his department of Art,—rustic interiors with figures, and conversational pieces. Although but a very young man; and, so recently as three years back, a mere careful penciller, without much skill in design, he has by unremitting study of nature and practice at his easel, gained such a knowledge of the principles of composition, and the blending and arrangement of colour, with such amazing freedom of hand, that his name and talent cannot hide. All of his pictures not previously purchased, though pretty highly priced, were sold on the day of opening. 'The Keeper's Favourites' (No. 383,) and an interior, with finely grouped and painted figures, representing the reading of a 'Letter from Emigrants,' (No. 162,) are pure and valuable gems of Art. The demands upon our space forbid us entering into further detail, but we hope soon to see some specimens of this clever artist's pencil in our Metropolitan Exhibitions.

MACNEAL MACLEAY, R.S.A. has gone backward; but his accomplished relative, KENNETH MACLEAY, R.S.A. still maintains his supremacy in miniature portrait. He also exhibits a fancy subject, 'The Glimmering Tryet,' (No. 168,) which is correct in drawing, and finished with extraordinary beauty.

Among many meritorious works, we would briefly direct special attention to the following: 'Peggy and the Gentle Shepherd,' (No. 208,) by GOURLAY STELL, A.R.S.A., which is a choice and successful study; Nos. 63 and 415, two clever portraits by W. BONNAR, R.S.A., and a fancy subject, 'The Amateurs,' (No. 131,) by the same accomplished artist; No. 55, 'Harvest Home in the Highlands,' a vigorously worked mountain landscape, with figures; by J. C. BROWN, A.R.S.A.; 'Highland Funeral,' (No. 239,) by R. M'IAN, treated with an accurate knowledge of Celtic habit and costume, and though somewhat misty, forcefully manipulated; a subject from 'Master Humphrey's Clock,' 'The Little Sick Scholar,' (No. 49,) by Mrs. M'IAN, a depiction of true and tender feeling; a case of exquisitely wrought miniatures, by JOHN FAEN, A.R.S.A.; sundry life-size portraits, by JOHN BALLANTYNE, A.R.S.A., but particularly 'A Magdalen,' (No. 109) beautiful in design, and tender in the flesh, but rather cold in tone; 'Distant View of Ryde,' (No. 575,) by E. DUNGAN, made out with the minutest care in all its parts, and beautiful in colour, but hung in such a position as to escape the notice of the general visitor; two Marine Pieces, the former (No. 5) 'Coming into Port,' by R. NORRE, correctly drawn and spiritedly painted, and the latter (No. 59), 'Leith Roads,' painted on a large canvas, by L. C. HEATLEY,—the shipping are not only accurate in their lines, but moving in the water; and the general effect good; portraits, by JOHN IVERIE, A.R.S.A., that, particularly, which is numbered 334, and by ROBERT IVERIE, whose pencil has moved with free and flowing sweep in No. 87; two bits of water-colour, (No. 591,) a Venetian subject, and No. 592, 'Ben Bhordhe,' by W. L.

LEITCH, masterly imitations of nature; No. 255, a 'Last Supper,' by JAMES ARCHER, freely grouped, solemnly fine in expression, and most creditable as an entire work: the head of St. John is lightly and beautifully touched. This young artist is making rapid progress. Let a careful reading be also given to No. 365, by ROBERT M'INNES, 'Scene at the Carrara Mountains,' the life and nature in which are masterly; No. 371, an 'Astrologer,' by W. DOUGLAS, fine and imposing as a conception, and painted with a strong and fearless pencil; No. 88, 'Oral Tradition,' an interior, with figures, by JAMES DRUMMOND, A.R.S.A., ably treated; and several sketches, by the same hand, of old houses with balconies, carefully studied from subjects in the "wynds" and "closes" of the old town of Edinburgh; these are among the most interesting little bits in the Exhibition. We would also direct attention to W. CRAWFORD's cleverly-painted fancy subject, 'The Village Belle,' (No. 251,) a large and crowded canvas, by JOHN PHILIP, entitled 'A Scotch Fair,' full of character, and most elaborately finished; and finally, to PATRICK PARK'S busts, which, although in two instances overloaded with drapery, are always characteristic and full of animation, as well as to an exquisitely chiselled head, in marble, from the all-expressive hand of JOHN STELL, R.S.A., Sculptor to Her Majesty.

Taken as a whole, the Exhibition is, as we have previously stated, more highly characterized than any of its predecessors; many sales have been effected, both to private purchasers and to the Scottish Art Union; and the artists, like the commercial world, are now looking forward to fuller employment and more prosperous times.

THE VERNON GALLERY.

THE SCHELDT, TEXEL ISLAND.

C. Stanfield, R.A., Painter. Robert Wallis, Engraver.
Size of the Picture 4 ft. 14 in. by 2 ft. 24 in.

THIS picture, which is an excellent specimen of another of those various efforts of Mr. Stanfield's pencil, of which we spoke in a previous number, formed one of the principal ornaments of the Royal Academy Exhibition in 1844.

As a work of Art it belongs, like most of the works of this painter, strictly to the class *objective*; the treatment is purely natural. The subject of the picture is the Old or Oude Schild, Texel Island, on the northern extremity of Holland; the view looking towards Nieuwe Diep, and the Zuider Zee; a stiff breeze blowing.

The whole picture expresses equally weather—clouds, land, and water; and the effect of the blast is not better expressed in the swelling sails, than in the white crested wave. Everything is wet, cold, and windy in spite of the sun—a natural picture of disagreeables of unpleasantly frequent occurrence on the muddy shores of the Texel. The ruined picturesque mill on the right speaks of many such storms in the past; while on the other hand the vessels riding in the offing proclaim the safe roadstead of Texel harbour, the refuge of many a shattered vessel after the rival contests of Dutch and English fleets in the eventful times of Blake and Van Tromp.

The picture is full of incident, and the preparation of the busy female in the small fishing-vessel in the foreground, with her good store of vegetables and capacious cauldron, remind us that there are means even of counteracting the effects of the chilling storm, which, notwithstanding the partial burst of sunshine, evidently hangs over the scene. Yet the peculiarities of the bleak Northern sea, even when so faithfully represented as we find them here, become in a corresponding degree as attractive in a picture as they are unpleasant in reality. Such is the charm of true Art, the murky clouds and the muddy waves of the Zuider Zee, rival in interest the sunny skies and azure waters of Italy.

The picture has received ample justice from the hands of the engraver. The print may be regarded among the best of Mr. Wallis's works; the water is full of motion, and the gleam of sunshine which lightens up the centre of the picture has been well preserved: the whole scene betokens animation. Mr. Stanfield has expressed to us his entire approbation of the engraving.

SOME THOUGHTS ON ART.

ADDRESSED TO THE UNINITIATED.

BY MRS. JAMIESON.

II.

ART is for PLEASURE and for CONTEMPLATION.

To multiply the sources of pleasure and to enlarge the sphere of contemplation are the objects we propose to ourselves in cultivating what we term a taste for the Fine Arts.

But not only must we have pleasure and contemplation associated together; they must be associated in equal measure; for as surely as the one or the other predominates, there shall be no full concord, no complete, harmonious enjoyment of the object before us. The intense feeling of Beauty, merely as such, without a corresponding exercise of the faculties of the intellect, or a due subjection to the moral sympathies, leaves the soul of man unsatisfied, and produces, if not a degraded and frivolous, at least a narrow and defective, taste in Art.

On the other hand, where the Fine Arts become subjects of disquisition and analysis, as manifestations of the human powers, as part of the history of human culture, as an instrument available in the hands of government for the amusement or improvement of the people,—as a means, in short, to some end out of themselves, be that end what it may, the highest or the lowest,—then such a merely speculative, utilitarian appreciation of Art, can lead to nothing very good I believe, except it be a grant from the treasury to help Mr. Layard, or a new National Gallery, with room for Mr. Vernon's pictures. For individual enjoyment, for individual elevation and improvement, what can it do? But blend with the sensuous pleasures of form and colour thrilling through nerve and fancy, a world of awakened thoughts crowding in like divine guests to a divine banquet, and then we have indeed a joy at once subjective and objective, infinite, complete, and worthy of our immortality: a joy, which no lower nature can share with us,—which higher natures, if they did not share, might envy us.

I pointed out on a former occasion the importance of cultivating in early education a *refined* and *exact* taste in the Fine Arts, and the advantage of being prepared by some knowledge of those principles which define the objects and limit the capabilities of each, to understand what we may reasonably demand from the Art and from the artist. But we must remember that a *refined*, an *educated* taste, is not necessarily an exclusive or fastidious taste; on the contrary, the more cultivated the taste, the more catholic—*catholic*, I mean, in the sense of *universal*. Artists by profession must, of course, choose, or be impelled by the natural bent of their genius which leaves them no choice, to select a particular branch of one or other of the Fine Arts. The streams which would otherwise diverge to fertilise a thousand meadows, must be directed into one deep narrow channel before they can turn a mill. And not unfrequently we find others, not professional artists, indulge a passion for some particular department of Art. One collects prints after Claude; another, Marc Antonio's: one buys Dutch pictures, another Etruscan vases: but exactly in proportion as we have cultivated a knowledge of all the Fine Arts, and all the various schools of Art, in their relation to each other and to our own souls and to universal nature, will be the correctness of our judgment in that one to which we have especially devoted ourselves, and the measure of the delight it will afford us.

Neither is it true that a correct and elevated standard of taste, or a catholic appreciation of whatever is excellent in every department of Art, necessarily excludes or weakens individual feelings and preferences; far from it. As of two persons, two characters, whose qualities and gifts of person and mind we know to be pretty equally balanced, one shall be unspeakably dear, in every action, every look, every movement interesting to us; their absence or their presence make the difference between darkness and light:—while the other shall be comparatively indifferent, though whenever brought before us we have all the pleasures

of admiration and appreciation; so it is with the productions of mind in the Fine Arts. In as far as they are stamped by originality, and bear the various impress of individual character, and in as far as our own sensibility is genuine as well as refined, in so far we shall unite with large perception and keen enjoyment of all that is good, a power of being excited through our sympathies and associations, and tone and temper of mind, to form preferences, to take delight in some one object, or some one style of Art more than in another.

In contradistinction to a catholic taste in Art, we may have an exclusive or sectarian taste, which seems to me in most cases to argue one of two things—either a want of natural sensibility, or something factitious and narrow in the training of that faculty.

For example—and I will turn to Music for an illustration as being, of all the Fine Arts, the most generally cultivated and understood—if we should hear, (as I have actually heard,) a *soldier* connoisseur profess to worship Handel, and at the same time speak of Mozart as merely “the composer of some pretty songs,” and denounce all the operas of Rossini and Bellini as “intolerable trash,”—what should we say? It sounds grand and imposing, this *Aut Handel aut nihil*; but so to love Handel is not to love music; or such love of music is like the piety of the man who could say his prayers no where but in his own parish church. So, if we should hear one discourse on the “old masters” and “early Christian Art,” while the vigorous nature of Landseer and the animated elegance of Leslie, and the deep refined feeling of Eastlake, exist for him in vain; or another enthusiastic about Claude and Poussin, while the breezy freshness of Lee’s home scenery or the bright poetry of Stanfield’s Italian landscapes are to him as though they were not, then we may be silent; but it will be the silence of pity rather than of sympathy.

For myself, I would rather have the quick sensitive ear of the Harmonious Blacksmith who had delight in the variety of tones struck by his own hammer—I would rather have the mere instinctive pleasure of a child that claps its hands when the rainbow spans the sky, than the fantastic exclusiveness of such lovers of Music,—such lovers of Art! Between Handel’s wondrous “Hailstone Chorus,” executed by six hundred musicians to an audience of six thousand people, and Paggiello’s “*Nel cor più non mi sento*,” warbled from a star-lit terrace, there is certainly as wide a difference,—and the same kind of difference,—as between Michel Angelo’s “Last Judgment” and one of Fra Angelico’s angels of Paradise. Happy are they who feel and worship either; but happier far those who can comprehend both,—whose hearts can thrill to every chord of power and beauty struck between these two extremes of grandeur and of grace!

Now, to return to the especial object of these preliminary observations. We must begin by admitting the position laid down by Frederic Schlegel, that Art and Nature are not identical. “Men,” he says, “traverse nature, who falsely give her the epithet of artistic;” for though Nature comprehends all Art, Art cannot comprehend all Nature. Nature, in her sources of PLEASURE and CONTEMPLATION is infinite, and Art as her reflection in human works, finite; Nature is boundless in her powers, exhaustless in her variety: the powers of Art and its capabilities of variety in production are bounded on every side. Nature herself, the Infinite, has circumscribed the bounds of finite Art. The one is the Divinity; the other the Priestess. And if Poetic Art in the interpreting of Nature share in her infinitude, yet, in representing Nature through material, form, and colour, she is,—Oh! how limited! The highest genius is best shown in its power of perceiving and respecting these bounds, and working within them in a perfect and noble freedom.

Now, as I have already observed,* if each of the forms of Poetic Art has its law of limitation,

* *Art-Journal*, exlix. See also Eastlake’s “Contributions to the Literature of Art,” Coleridge’s sketch “On Poesy in Art,” and the work of F. Schlegel, to which I have been, in the foregoing observations, largely indebted.

as determined as the musical scale, narrowest of all are the limitations of Sculpture, to which, notwithstanding, we give the highest place. And I have also attempted to show that it is with regard to Sculpture, we find most frequently those mistakes which arise from a want of knowledge of the true principles of Art. Now I will endeavour to explain, with reference to Sculpture, the distinction between an exact critical taste and a narrow, exclusive, and factitious taste.

Admitting, then, as necessary and immutable, the limitations of the Art of Sculpture as to the management of the material in giving form and expression; its primal laws of repose and simplicity; its rejection of the complex and conventional; its bounded capabilities as to choice of subject:—must we also admit, with some of the most celebrated critics in Art, that there is but one style of Sculpture—the GREEK! And that every deviation from pure Greek Art must be regarded as a depravation and perversion of the powers and objects of Sculpture, and stigmatised as such or only scornfully endured? This is a question which we may at least consider.

We are not now looking back to the antique time. We are not thinking of what Sculpture was to the Greeks, but what it is or may be to us,—as the expression of our present life,—that is to say, of all that is worth anything in life, its religion and its poetry. The Assyrian, the Egyptian, the Lycian Sculptures, so wonderful and interesting to us as monuments, are in every other sense done with. They may be imitated, copied; but their life is gone into the past. They are forms of what exists no longer, and forms which we should not borrow to clothe in them either our own memories or our aspirations. They are to us *dead*. There remain to us Greek Art, and that style which, for the sake of brevity and clearness, I will here call Gothic Sculpture; not admitting the propriety or exactness of the epithet, but using it in a general sense, as we use the term Gothic Architecture,—to comprehend all sculpture not produced under Classical influence.

Now as for Greek Sculpture, what can it do for us? what can we do with it? Many things—beautiful, glorious things! not all things!

It is absolute that Greek Art reached long ago the term of its development; it can go no farther. We may stand and look at the Sister Fates of the Parthenon in awe and in despair; we can do neither more nor better. But we have not done with Greek Sculpture. What in it is purely ideal is *eternal*; what is conventional is in accordance with the primal conditions of all Imitative Art. Therefore though it may have reached the point at which development stops, and though its capability of adaptation be limited by necessary laws; still its all-beautiful, its immortal imagery hangs round us, haunts us: still “*doth the old feeling bring back the old names*,” and with the old names, the forms; still in those old familiar forms we continue to clothe all that is loveliest in visible nature; still in all our associations with Greek Art

“*‘Tis Jupiter who brings whatever is great,
And Venus who brings everything that’s fair!’*”

That the supreme beauty of Greek Art—that the majestic significance of the Classical Myths, will ever be to the educated mind and eye as things indifferent and out-worn, I cannot believe! Our sculptors still seek there what they cannot find elsewhere, the perfection of ideal beauty in the undraped human form; still does Gibson run variations on the tale of “Cupid and Psyche,” and its perpetual beauty wearies us never! Foley’s “*Ino and Bacchus*,” the new version of “*The three Graces*,” by Baily; the “*Eucharis*” of Wyatt; the really Olympian “*Venus and Cupid*” of Edward Davis, show us in how fine a spirit Greek Art is felt and rendered by these and others of our native sculptors.

But it may well be doubted whether the impersonation of the Greek Allegories in the purest forms of Greek Art will ever give intense pleasure to the people, or ever speak home to the hearts of the men and women of these times. And this, not from the want of an innate taste and capacity in the minds of the masses—not because ignorance has “frozen the genial current in their souls”—not merely through a vulgar pre-

ference for mechanical imitation of common and familiar forms; no, but from other causes, not transient—not accidental. Because a Classical education is not now, as heretofore, the *only* education given; and through an honest and intense sympathy with the life of their own experience; and from a dislike to vicious associations, though clothed in Classical language and Classical forms; thence it is that the people have turned with a sense of relief from Gods and Goddesses, Leda and Antiope, to shepherds and shepherdesses, groups of charity, and young ladies in the character of Innocence. Harmless, picturesque inanities!—as much Sculpture as Watts’ Hymns are poetry. But is this Art for the Million? we might as well feed our “Million” on *soupe-au-lait*. To such things has Greek Art in its popular form been reduced. But Gothic Sculpture has this in common with Gothic Architecture, that it has within it a principle of almost exhaustless development; and if that development be guided and governed by reverential feeling and a just and harmonious taste—if we be not deluged with the merely ornamental and sentimental, or the vulgarly familiar and extravagant—we may, in following out the principle of Medieval Art, be allowed to seek in Sculpture the expression of what is most venerable and dear to us in memory; in life, and in after-life.

All Sculpture was in its origin combined with Architecture, and subservient to it; and as the Greek Sculpture when disengaged from Architecture fell into new and various forms without losing its characteristics of intenseness and simplicity, the same is true of Gothic Sculpture;—with this essential difference,—that as Greek Sculpture was the apotheosis of mortal beauty and power, it found early and necessarily its limits of perfection, and the highest possible adaptation of its principles in the deification of external nature: but as Gothic Sculpture was the expression of a new life introduced into the world—of Love purified through Faith and Hope—of human affections, sorrows, aspirations;—it follows, that we have not yet found or imagined any limit to its capabilities; we test its perfection by a wholly different law. We find its highest inspiration in our Religion and our Poetry, and hitherto, its grandest adaptation in those sweet and solemn types of form handed down to us by the religious artists of the Middle Ages.

Therefore what the people now demand from Sculpture is the introduction into our places of worship of a style of Art embodying the grand and holy memories of our religion, the solemn and gracious figures of the scriptural personages:—and into our rooms and houses, the forms of those beings consecrated in our poetry or memorable in our annals. It is true that hitherto in many instances where this has been attempted there has been complete or partial failure, either from tasteless treatment, or injudicious selection, or ignorance, or neglect of the primal laws common to all Sculpture, and that the result has been not legitimate Sculpture, but the transfer of a picture to marble, and this will never do.

It was natural that the abuse of Religious Art in the Middle Ages should lead to a reaction. This reaction had reached its ultimatum in the defaced, denuded parish churches, the wretched formal white-washed Dissenting Chapels, which people were pleased to call a return to primitive Apostolic simplicity, whereas it was only Puritanical intolerance, tasteless incapacity, poverty of means or of mind. Now the pendulum swings back again;—we must only be careful that the impulse given does not send it too far in the contrary direction.

Music, Painting, Sculpture,—if these are a means of lifting up the heart to God, it is a proof that he intends us to use such means. The abuse of such means to purposes which enslave the intellect or misdirect the feelings, only proves that like all the best gifts of God, these too are liable to abuse. Rowland Hill (he of the Chapel, not of the Post Office) used to say, that he saw no reason why the Devil should have the monopoly of the best tunes, and in the same manner I see no reason why in these days Sculpture should be held fit for secular purposes alone. “It is not,” says Landor, in one of those wise and eloquent

passages which so often occur in his pages—"It is not because God is delighted with hymns and instruments of music, or prefers bass to tenor, or tenor to bass, or Handel to Giles Holloway, that nations throng to celebrate in their churches his power and his beneficence.—It is not that Inigo Jones or Christopher Wren could erect to him a habitation more worthy of his presence than the humblest cottage on the loneliest moor:—it is that the best feelings, the highest faculties, the greatest wealth, should be displayed and exercised in the patrimonial palace of every family united:—for such are churches both to the rich and poor."

I was about to venture on a few words relative to the selection of Religious and Poetical subjects which have been, or may be adapted to Sculptural treatment, and are fitted for the present state of feeling and opinion; but this demands so much consideration, and would lead us so far, that it must be postponed to a future occasion.

THE HYDE PARK GALLERY.

THIS Exhibition opened on the 26th of March, somewhat too late in the month to enable us to do justice to the numerous catalogue of meritorious productions which it contains. The entire collection is of a character incomparably superior to that of last year; indeed, we find in it works embodying the very highest qualities of Art. The strength of the Exhibition may be said to be centred in landscape, a perhaps too prominent feature of many of our Exhibitions. Of pure historical composition we expect but little on the walls of any of our societies, but we maintain that there is yet a harvest to be reaped in the poetry and melodrama of Art. Thus, of the figure subjects, a very few are sacred, a few from our own classics, and the rest ideal. The prospects of this Society and their accessions of strength have induced a majority of them to determine upon removing to premises which are to be fitted for the reception of the works which shall be contributed to the Exhibition of next year. The site of this proposed Gallery is Regent Street, nearly opposite to the Polytechnic Institution, and the resolution was passed at a meeting on the 14th of March. This is a locality infinitely preferable to Hyde Park Corner: its advantages are so obvious as to require no illustration; it is, however, to be regretted that it should have been acquired only by a division of the members preparatory to the secession of the minority. Infant institutions of this kind generally suffer from disunion, but we believe the present Exhibition will so far establish the character of the Association as to remove all obstacles to its permanent establishment, although increased expenses diminish the probability of the realisation of a "Free" Exhibition.

This limited notice having been necessarily written before the catalogue was printed, before even all the pictures were hung, may be in some degree impeded as regards the titles of many of the works given to them by their respective authors. With respect to the good pictures which were yet to be contributed, we can only regret the circumstances which denied us a sight of them. At the centre of the extremity of the room, to adopt the probable order of the catalogue, we find by F. W. HULME, two close compositions, consisting of trees, water, and picturesque country houses, painted with a truth and feeling which far out-distance all the previous productions of this artist; the trees especially in these works are a result of immense labour with corresponding profit. A cottage interior by BRANDARD is a highly successful study, though not distinguished by the qualities of light, depth, and finish which appeared in his 'Blacksmith's Shop.'

E. CORBOULD. 'A Chaucerian Phantasm,' the scene of which is we believe the ancient village of Knightsbridge, in front of 'y^e Hostelrye of y^e Golden Lion.' The best man of the company, though there be a tall fellow or two present, is a carrier, as good as either of these that refused Gadashill the lantern at Rochester; he travels in good fellowship with himself and his neighbours, and is clearly, by his cattle and appointments, a man of substance in his way. The composition presents other characteristic figures, and the whole constitutes a work of much power and originality.

A. W. WILLIAMS. A small picture by this artist gives a passage of scenery very like that of the Isle of Wight; it is painted with much forcible effect, but the most valuable contribution of this artist is an admirable picture painted from ordinary materials dominated by a storm-cloud which, toge-

ther with the consequent aspect, is painted with a power equal to the very best efforts of this class of Art.

D. W. DEANE. 'El Aguador.' 'The Capuchin' and other larger works exhibited under this name, but the titles of which we do not know, exhibit an extraordinary power of handling and command of colour. The minor works of the artist are productions of rare excellence.

F. M. BROWN. 'The Infant's Repast.' A small picture of a mother and child, finished with all the exquisite nicety of an elaborate miniature.

—PERCY. The subject-matter selected by this artist is consistent in a character well adapted to his effective and original style of execution. The picture of which we would directly speak here, is crossed by a screen of trees with a threatening cloud on the right, and a light breaking on the left, which falls upon the foreground. It is a highly successful work. The beautiful detail execution of this artist is especially remarkable in his smaller pictures.

R. S. LAUDER. 'Suffer little Children, and forbid them not to come unto Me.' This picture is among the most powerful and original that have at any time been painted from Scripture. It strikes the eye at first as worked out upon a scale of tones too low; but like all the results of great labour and deep study, the high merits of the conceptions are only apparent upon inquiry and contemplation. There is no affectation of execution or manner; no clap-trap mechanical brilliancy in colour; indeed, no egotistical prominence of any kind. This picture is comparatively small, but comprehends many figures, in the study of which is seen but a small haven of accepted forms and conventionalities. It is a picture to which, had we space, we could devote a column; but of it we can say no more than that the study of the best old masters has been so profitable to the painter, that his work is by no means unworthy to be spoken of in association with theirs.

R. R. M'LAN. 'Winnowing Corn.' This is a scene in the Highlands, affording a passage of lake and heath scenery, so full of truth as to bear every appearance of having been executed in a great measure on the spot. There are many figures in characteristic costume, all of which are evidently very careful studies. This is the best picture which the artist has as yet exhibited.

J. PEEL. 'Whorlton on the Ribble.' A composition of ordinary material, deriving much value from the manner of its treatment. This artist exhibits many other works, all equally original and powerful.

J. FRANKLIN. Two small pictures, *Groupes Costumés* of different periods. They are scenic, original, and in colour brilliant to a degree.

—SANT. 'Head of a Magdalen.' Painted with a solidity and unaffected taste, which reminds us of the earnestness of the old masters.

—PASMORE. 'The Merry Wives of Windsor.' They are comparing the letters received from Falstaff. The style is sketchy, but the identity of the characters is wanting. There are other works by the same hand.

J. D. WINGFIELD. 'A Hampton Court Pic-nic of the last Century,' in which the figures are gracefully disposed and effectively distributed; few artists paint the costume of this time with so much taste.

C. DUKES. 'A Scene from Tom Jones.'—The figures are well drawn and life-like, but the colour is a trifle too flat. There are other very careful studies by this artist.

G. A. WILLIAMS. This artist exhibits two very carefully finished pictures, one of which is a river view of great merit, the other a forge at the extremity of a village. The former picture in colour, description of material, and chiaroscuro is eminently successful.

E. J. COBBETT. 'A Distant View of Windsor,' is exhibited by this artist with other contributions, but his best production is a warm picture presenting a view on the French coast. The air and glowing light of the picture are remarkable for their natural truth.

—DESANGES. 'The Frozen Fountain.' This, we believe, is the title given to a composition which presents a female figure enveloped in a transparent drapery. The conception assimilates with the German school of poetry; it is made out with infinite skill, the head of the figure is distinguished by extraordinary beauty. This artist exhibits other works of high merit.

BELL SMITH. 'Madge Wildfire.' This work is an evidence of a material advance upon those of the last year. The motley heroine is a felicitous conception.

M. CLAXTON. 'Una and the Lion.' Spenser is among the most difficult of our poets to paint from; much, however, of the spirit of the verse is embodied in this composition.

E. A. GOODALL. This artist contributes the picture which was seen at the last exhibition at Westminster Hall. It is, however, much improved since then and is here seen in a much better light. The architecture is painted with a truth and solidity rarely attained to, and the figures are admirably spirited.

E. J. NIEMANN. 'Kilns in Derbyshire.' A rugged and therefore more or less picturesque passage of close scenery painted with force and facility of handling. All the other pictures of this artist exhibit an equally skilful manipulation and exhibit a marked progress in comparison with those of preceding years.

F. C. DIBDIN. Two landscape compositions of materials extremely simple, but rendered valuable by judicious treatment.

E. WILLIAMS, Sen. 'Look and Mill at Ship-lake.' A river-side view presented under moonlight, an aspect which none represent with more truth than this veteran painter.

W. OLIVER. 'Two views of Rome,' taken from points, and embracing portions of the city very seldom painted, as showing in each, both shores of the Tiber with all the adjacent buildings. We cannot sufficiently praise the truth and precision of these views.

A. GILBERT. 'A Willow Bank.' The picture is traversed by a screen of feathery pollard willows, objects frequently introduced into the works of this artist. From these the eye is attracted to the foreground, luxuriant with wild herbage and docks, which are painted with all that exquisite relish which in Art gives so much value to objects otherwise inconsiderable.

W. MADDOX. 'The Golden Age.' Female half-figures posed with much spirit in the act of dancing. They are admirably drawn and painted with solidity. Other works of merit are contributed by the same artist, of which may be honourably mentioned a small picture, the subject of which is Hagar.

Other exhibitors to whose works we cannot now advert from want of space, are T. J. Soper, O. Campbell, Barraud, A. Fraser, Davis, J. C. Bentley, W. B. Johnstone, D. W. Deane, H. M'Culloch, O. A. Deacon, M. Wood, &c. &c. To the pictures by these artists we shall recur with pleasure in a future notice.

OBITUARY.

CHARLES FOX.

It is with much regret we have to announce the death of Mr. Charles Fox, the engraver, which took place lately at Leyton in Essex, where he was on a visit to a friend. Mr. Fox was born at Cossey near Norwich, where his father was steward to the late Lord Stafford, of Cossey Hall. Mr. Fox's early pursuits were turned to agriculture and floricultural matters, until an accidental visit from Mr. Edwards the engraver, at that time engaged with the Messrs. Childs the publishers, of Bungay in Suffolk, induced his father to place his son as a pupil with that gentleman. After the period of his engagement he came up to London, the point of attraction for all who have any pretension to talent and perseverance to make that talent available. On Mr. Fox's arrival in town he became an inmate in Mr. Burnet's studio, who was at that time engaged in engraving some of the late Sir David Wilkie's principal works, and assisted the artist in their completion. The engravings, executed entirely with his own burin are several small plates after Wilkie for Cadell's edition of Sir Walter Scott's novels, and various illustrations to the *Annals of the day*. Mr. Fox's large engravings are—a whole-length portrait of Sir George Murray, after Pickersgill; and the First Council of the Queen, after Wilkie. At the time of his decease he was engaged on a large print after Mulready of the Fight Interrupted. Mr. Fox's early habits and love of flowers never left him; and on his townsman Dr. Lindley being appointed to the superintendence of the Horticultural Society, Mr. Fox was chosen as a judge and arbitrator for the various prizes; and during the whole time gave the greatest satisfaction, both on account of his scientific skill and his strict impartiality. The Doctor has paid him a high compliment in the *Gardeners' Chronicle*, and given a strong attestation to his undeviating integrity and judgment. In the *Florist*, a work for which he executed the whole of the embellishments, the editor has also recorded his tribute of praise, and from our own knowledge we can conscientiously add our humble mite. To go through life without an enemy, and die with the universal regret of his friends, is a tribute that adds lustre to any talent. Mr. Fox was born on St. Patrick's day, and had he survived, would have been fifty-three on the last anniversary.

THE EXHIBITION AT THE SOCIETY OF ARTS.

THE advantages which must naturally accrue from an Annual Exhibition of recent Art and Manufactures, even if only in the form of a selection, are too apparent, and have been too often dwelt upon by us to require, on the present occasion, more than a glance at the subject. By this means a warm spirit of emulation is produced and kept up among manufacturers; purchasers are directed to those sources which are most worthy of patronage, but of which they might have remained ignorant, while artists and designers are led to devote their talents to new spheres of operation, and to apply to one branch of manufacture the experience they may have derived from the study of another.

The Grand National Exposition in Paris, sustained and "paid for" by the French government, has been a powerful agent in the cause of Continental improvement, and may be regarded as the model of a still prouder and more extended Exhibition, of which Englishmen may perhaps boast at a not very distant period. For the present, however, it is our duty to give every praise and encouragement to the attempt, on the part of a respected body, the Society of Arts, to secure upon a limited scale the chief benefits attending such a scheme as we have alluded to. Two exhibitions have now taken place at the Society's rooms, John Street, Adelphi; and although they were certainly on the onset surrounded by many difficulties, and were by no means perfect in their internal arrangements, we are happy to state, of our own personal knowledge, that they were enthusiastically hailed by the public, and what is even more, were productive of much real good. So convinced were we of the advantage of these exhibitions, less perhaps upon their own grounds than upon those to come hereafter, that we devoted a large amount of our space to a critical examination of both of them, detailing the more important articles contained in the selections, giving an unbiassed opinion as to the management of the project itself, and pointing out each particular in which that management seemed faulty. It is with sincere pleasure we find that our hints were taken, and that a spirit of fairness and good feeling on the part of the Committee of the Society of Arts is now largely displayed, where we before had to record an appearance of partiality evinced to a particular clique and the projects of individual scheming—entrenching upon those grounds which ought to have been solely devoted to public advantage. All the various contributions of manufacturers to the collection this year appear to be ably and judiciously arranged, without any attempt to give undue or predominant importance to one article or series; and the descriptions attached to them in the catalogue, have been well studied and carefully rendered by the Society's excellent secretary. The distribution of prizes and medals has also been this year effected with greater fairness and liberality than ever. In most instances merit, and merit only, has been rewarded, while in some cases the producers of worthy manufactures, even of a class not specified by the Committee, have received premiums in acknowledgment of their endeavours.

Thus the management and getting up of the Exhibition this year are a vast improvement on those of its predecessors; and, as our readers will shortly see, both the quality and quantity of the works exhibited, have progressed in a proportionate ratio. But before proceeding to examine somewhat in detail the most worthy objects of manufacture contained in the rooms, it is necessary that we should acquaint our readers with a few facts which speak loudly and powerfully, as undeniably proving the interest which the public mind is rapidly taking in the cause of Arts and Manufactures. The first of the Society's recent exhibitions of this character (we say recent, because as early as 1755 a like principle was adopted and afterwards neglected,) took place in 1847, since which time the number of contributors has been nearly doubled; besides which, in many more instances now than then, articles have been exhibited,—not by agents, but by the fabricators themselves. This is an undoubted improvement, not only because the plan is more satisfactory to visitors of the Exhibition, but because it also prevents as far as possible the reward of merit, if any, falling upon the wrong individual. The Society's first Exhibition in 1847 was attended by about 20,000 persons, the second attracted a concourse of more than 70,000, and there is every reason to expect that the popularity of the present one will increase in proportion; should such be the case, the council will have to congratulate themselves on having effected one of the most startling triumphs upon record

relative to the advancement of Decorative Art, and will be justified in looking forward to a far more extended and National project. The following is a statement of the ideas at present entertained by the Society, and in the prosecution of which we cannot but feel every desire for its success, and offer our most cordial co-operation. This Exhibition is only one of a series which it is proposed shall take place every fifth year, in a large National Exhibition, embracing all manufactures. The revolution of the first fifth year will arrive in 1851, and the council feel that it will be necessary forthwith to mature those arrangements for giving due effect to this event, which have already been successfully instituted, and carried to a certain point with the President of the Board of Trade, and the Chief Commissioner of Woods and Forests. The Board of Trade has already promised co-operation, and the Chief Commissioner of Woods a suitable site for the building in which the Exhibition may be made. It only remains for the Government to take the risk of providing a temporary building of dimensions sufficiently ample for the purpose. The Society of Arts having practically demonstrated the means of establishing such exhibitions, and having educated most successfully a numerous public of all classes of society to appreciate them and crowd to see them—having induced able designers, eminent manufacturers, ingenious mechanics, skilled workmen, and men of science, all to assist in these exhibitions—having been aided by the active co-operation and good-will of the most distinguished among the Nobles and the Commons of our country in lending specimens for exhibition—enjoying the benefit of the personal interest and advice of His Royal Highness Prince Albert, the President of the Society, and having been honoured with the direct and practical assistance of our Most Gracious Sovereign in promoting the success of these Exhibitions—the council feel that they shall be warranted in preferring a request to Her Majesty's government to do its part in this great object, and to provide once in every fifth year a suitable building in which a National Exhibition, duly representing the best productions in all branches of British Manufactures, may be formed. Such and so extensive are the intentions of the Society which, having lain dormant for a great number of years, may be now said to have awakened to a full appreciation of its capabilities of usefulness, and to have assumed an activity seldom met with even in the enthusiasm of infant societies. The sphere of action allowed by the Society's charter is wide, and we heartily trust that the comparative wonders it has already achieved on re-entering the field of honourable exertion, may be an encouragement to the prosecution of projects even more important, and if possible, even more successful.

The rooms of the Society—which were opened on Wednesday the 7th of March, and will probably be thronged for about six weeks—present an appearance of excessive brilliancy, if not of magnificence; the principal features being a choice selection of recently executed works in the precious metals, in carved wood, and in the department of paper-hanging. No pains seem to have been spared in making these classes of manufacture as well represented as possible; and it is cheering to find, that among the contributors to this good work, we find the names of Her Most Gracious Majesty and of a considerable number of noblemen and gentlemen, the fortunate possessors of objects of modern Art, meritorious both in design and execution.

Here we find grouped together a quantity of racing-plate of the highest order; a superb silver-gilt desert-centre, mainly designed by His Royal Highness Prince Albert; and the celebrated testimonial to Sir Moses Montefiore, designed by Sir George Hayter, and made by Messrs. Hunt & Roskell, in massive silver.

His Royal Highness Prince Albert's centre-piece, the first object in the catalogue, is of Italian character of the best class, and is in every respect a work of more than ordinary merit, the top being formed of a quatrefoil dish, embossed in foliage, and surmounting an elaborate fountain-like stem, ornamented with boys, scrolls, and lions' heads, beneath which are shells, and a group of Her Majesty's favourite dogs, beautifully modelled by E. Cotterell, and manufactured by Messrs. Garrard.

To Sir M. Montefiore's testimonial we have alluded on a former occasion, and have awarded its meed of praise; nor shall we do more than glance at the superb racing-cups, of which descriptions are remembered by most of our readers, and which, now assembled in one mass, produce one of the finest collections of articles in gold and silver ever placed for exhibition before a British public. But we cannot refrain from speaking of two contiguous performances, which equal, if they do not in some points surpass, the finest Italian manufactures of

the sixteenth century, which can be seen or imagined. The first (No. 15) is a dish and stand in the style of the *renaissance*, ornamented on the lower part with supports of an exceedingly fine character, and on the top with that faintly raised class of enrichment which in the sixteenth century was borrowed from the Moresque. The whole is parcel-gilt, manufactured by Hunt & Roskell. The companion (No. 16) is a soup-tureen in the same style, manufactured by Messrs. Garrard. The handles, formed of boys and dragons, are very charming, and a group of children at the top playing with a tortoise, well imagined and very appropriate. Both these exquisite objects are the property of H. T. Hope, Esq., M.P. Messrs. Gas, of Regent Street, are entitled to considerable praise for a light and elegant centre-piece produced by them in silver, from a design representing the Egyptian lotus; nor must we neglect to mention that these enterprising silversmiths have tastefully produced a pair of small candlesticks, representing Night and Morning, as severally portrayed by a nightingale singing and a nightingale with her head beneath her wing, designed by Morgan, and published for the benefit of manufacturers in the *Art-Journal*. Nothing can more strongly or happily show the progress of Art in gold and silver, and the increasing patronage bestowed upon such performances than the collection before us, which all must see with pleasure, as placing British talent in a position of healthy rivalry with the Continent.

Among the bronze contributors we find the well-known names of Messengers, J. A. Hatfield, &c., forwarding many meritorious works; to the latter gentleman the Society has awarded the Gold Isis Medal, for the improved colour exemplified in his "Dying Gladiator." Pitt's "Shield of Aeneas" is here in bronze, made by Hunt & Roskell; and an inkstand, formed of a large group of St. George and the Dragon, contributed by Garrard & Co., is a bold step, as attempting in an object for the library-table a realisation of the purposes of high Art. The department of iron-casting is represented by a few specimens of beautifully finished workmanship, but scarcely offering any novel features in design. By far the greater number are from the Colebrookdale Company, who have secured the Society's Gold Isis Medal. Among other metallic works which please us, we must enumerate four or five tea-urns of various designs, manufactured by Messrs. Warner; an elegant, plated toast-rack, and other things of a similar class, by Broadwood & Atkin; including their Britannia Metal dish-cover, ornamented on the top with a group of figures in Parian; and the ingenious Equivocal Chamber-candlestick, for which we are indebted to Messrs. J. H. & R. Ferryman.

Mr. Penny, of Union Street, Middlesex Hospital, has contributed a very prettily executed carriage door-handle, in metal gilt, from a design by W. H. Rogers, published in the *Art-Journal*, representing a group of three sea-horses. Among works of a different class in metal we must not omit to mention an iron-safe placed in the Society's model-room, decorated on the front with an inlaid gold pattern of tasteful and elegant character, but having a porcelain handle, the fragile nature of which scarcely harmonises in our opinion with the strength and security of the object itself. In a conspicuous position near the entrance is placed a hall-table of cast-iron with hat-pegs, brush-drawer, mirror, &c., designed by H. Case, at the suggestion of Felix Summerly; and although there is novelty in the application of so many different purposes to one object, we cannot praise even the idea, which is puerile, or the execution, which is destitute of invention; and we think that the table placed where it is, is likely to do more harm than good, from the false impression of the Exhibition which it produces on entering.

We now come to the portion of the catalogue headed "Pottery," and this includes most of the elegant statuettes in Parian and Carrara from the firms of Minton and Wedgwood. In the latter material we find ably repeated the unexampled models of our immortal Flaxman, including his "Triton," "Cupid and Psyche," "Fawn," "Infant Bacchus," "Diana," &c.; and in the former we have many of the best subjects which appeared last year, together with two or three new statuettes, and a variety of appurtenances to the breakfast-table of exquisite form and simple enrichment. Most of these are ornamental, with wild flowers embossed upon their sides in faint relief, treated with sufficient conventionality to remove them above casts from nature, and rendered clearly definite from the advantages possessed by the material (Nos. 180, 181, &c.) We conceive this appeal to the neglected fields of nature to be a healthy symptom of the progress of decorative design. Mr. W. Potts has contributed the best of his beautiful

manufactures—combinations of glass, metal, and porcelain—under the following names: (No. 171—176.) Triple Figure Card-dish, Slave Flower-holder, Climbing-boy Candlestick, Wall-sconce, Roman Inkstand, and Dolphin Inkstand: in all of them the figures are well modelled, and the metal portions accommodated in a masterly manner; however, the subject has so recently received a long notice in our Journal, that we must refer our readers to it for further explanation. We had to speak in favourable terms last year of the brilliance and purity of British glass, we must now even add to the commendations we then bestowed by saying that designs are this year receiving that attention which we formerly had to lament was almost solely lavished on excellence of execution. Messrs. Richardson have certainly achieved wonders in this fragile and delicate material; their engraved and frosted jugs, finger-glasses, and even candelabra, must astonish foreign manufacturers; while Mr. Phillips and Mr. Christy are also making efforts to secure on their parts clearness and elegance of form on a simple principle. The taste and perseverance of Mr. Apaley Pellatt have never been found wanting in carrying out a chaste design under any difficulties; and his manufactures are so extensively known, and have been for so many years duly appreciated by the public, that little remains for us to say in commendation. The chief of his contributions this year are very meritorious, but we must speak with special praise of his Water-jug, enriched with bulrush and waterlily (No. 393A), Vine-jug (No. 394A), and Water-bottle and glass, elaborately engraved (No. 397A). We seldom admire the effect of cast-glass, as possessing none of the advantages of the material; in combination, however, with cut-glass, the candelabrum (No. 398A) shows that it may indeed be turned to some profitable account.

After turning for a moment to inspect Mr. Wyon's series of medals, including the two shilling piece in its variously suggested forms, we come to the subject of wood-carving, in which branch we find a large assemblage, principally the production of amateurs. Many of them, as might be expected, exhibit a wasteful expenditure of time unguided by experience; but some few, as being the work of untutored hands, might well astonish many who are skilled in the Art. Several works by G. Cook, rewarded by the Society, have the peculiar merits of the latter class; and an ear of corn, a most difficult object to treat with the chisel, has been carved with the utmost truth and fidelity by Frederick Field, a railway labourer. We have never seen any specimen of amateur carving so redolent of innate feeling for the Art as this little work. Messrs. Taylor, Williams, and Jordan, and Messrs. Philip and Wynne contribute a more than usual amount of their productions, consisting of carved subjects of animals, looking-glasses, furniture, dishes, &c. We much admire, by the former firm, a Stilton Cheese-stand, ornamented with appropriate subjects, among which are the cowslip, daisy, &c. Mr. Webb has received a medal for the execution of a carved cellaret, elaborately ornamented with grapes and vine-leaves, and having a small statue at the top. There are certainly many good points in this composition, but in our opinion it is far too heavy for its purpose, while its proportions and details are much more appropriate for statuary than carving. A large inlaid marquetric door, with carved frame, in a pseudo-Elizabethan style, placed near the entrance to the Society's large room, attracts considerable attention from its great size and elaborate execution. The style adopted is not a favourite one with us, but we must speak approvingly of the work as a whole. There is much harmony in it, and a good balance of the opposing details. The principle upon which the marquetric of this door is executed, is that of using only white veneers, which having been cut into the requisite device, are separated and dyed the required tints, when they are replaced in their original position and finished in the usual manner. This door (No. 516,) is the work of Mr. Henry Ballis. We are glad to find that Mr. W. G. Rogers has this year been persuaded to forward to the Exhibition one or two specimens of the highest order of wood-carving. The first is a female figure in Italian walnut-tree, being one of the supports of a gorgeous chimney-piece in progress of execution for Bankes Stanhope, Esq.; above it will be bold architectural details and a frieze in basso-relievo representing the destruction of the children of Niobe. The next is a small Elizabethan frame carved in box-wood, from the design of a German engraver of the sixteenth century, and the last is a work in the style for which Mr. Rogers has become so deservedly celebrated. It represents the back of the new pulpit, executed by him for the Church of St. Mary-at-Hill, and consists of bold fruit and flowers in the richest manner of Grinlin Gibbons. Among the miscellaneous objects in the catalogue,

a very pleasing one next claims a passing remark from us; it consists of a plateau of oriental pierced china, including chalices, vases, cabinet-cups and saucers, tazzas, &c., of the most classical shapes, and highly finished with fruits and flowers, painted on a yellow ground, manufactured by W. Chamberlain & Co., and selected by the committee at Worcester as a present to Mademoiselle Jenny Lind, Feb. 2, 1849. All who know the lady and see the present will admit that a beautiful work of Art has in this instance been judiciously devoted.

Many are aware of the peculiar ingenuity of Miss Mary Ann Nichols in representing upon flat surfaces of ivory the effect of raised cameos, but she has this year exhibited so many astonishing specimens we really think that her talent might be made eminently available for the decoration, on a similar principle, of toilet and trinket boxes, &c.

Messrs. Jennens & Bettridge have done wonders with their papier-mâché; they, this year, offer specimens of a novel species of enrichment which approach, in appearance, the oriental inlaying of pearls and rubies, &c., and have a gorgeous effect.

The last portion of the Exhibition is one in which all are concerned who delight in the adaptation of the beautiful in Art to objects of every day use, and in which our fair readers are peculiarly interested. We have here a perfect and original display of woven fabrics, silk, lace, embroidery, chintzes and carpeting. Of these, far as they are from being unworthy of notice, so little is there to be said in our columns that we remark they must be seen and compared with each other to be fully appreciated; calling, however, especial attention in the first department to the productions of Messrs. Walters and Messrs. Keith, both of which firms have, we believe, been rewarded by the Society of Arts in the present instance. We give every praise to Mrs. Macaulay (Rev. A. Gilmour's, Martha Brae, Greenock), for her tact and talent in representing by the needle, for the purposes of screens, the beauties of landscape and flower-painting. Her ruins of Pastum, Wolf's Crag, Campsie Glen, and studies of flowers (Nos. 621—625), are beautiful examples of what patience and ingenuity may accomplish in this branch. They are not trifled away with little details, but are produced with bold and artistic feeling; and we are sure that the lady who is capable of performing that which has been unheard of since the days of Miss Linwood, deserves the encouragement which she will no doubt receive from those who are able to become patrons. Miss Kingsbury has also forwarded some pretty specimens of the same nature, though not comprising landscapes. Some of the laces exhibited are exquisite; and we are glad to see that the graceful collars of Norwich, made by the children of Miss Stanley's school, have met with the substantial approval of the Society of Arts. The silk, damask, and Cachmere Fillover scarfs and shawls in the same room present some patterns designed with the truest view to general effect, and perhaps some of the chintzes have never been equalled for harmonious design and careful execution. The enterprising contributors of the latter works are Swainson & Dennis, and McAlpin & Co. We have not reserved to ourselves sufficient space to speak in detail of the carpets, of which there is a very good and creditable selection; and we therefore conclude our notice of this most satisfactory Exhibition by glancing at the paper-hangings, which show an evident improvement in this particular. Every credit is due to Mr. W. B. Simpson for his efforts to raise the character of the manufacture, and to apply to it the best native designs rather than to adopt the old and absurd fashion of borrowing from the French, and of deprecating every pattern not procured by this degrading means.

Four masterpieces of block-printing on paper are exhibited (Nos. 760, 761, 762, 763), representing landscapes and subjects of animals, which, at a hasty glance might actually be mistaken for oil-paintings. But among the choicest figured papers for the walls of the drawing-room, we must mention an Italian design (No. 758), having graceful arabesque pilasters in pale colours between wider compartments. The only fault we are able to find with this tasteful production is that the narrow intermediate borders are both in drawing and colouring somewhat harsh and crude, in comparison with the pilasters themselves. Upon leaving the Society's house, a carved stone Corinthian capital, of large size, meets the eye, executed by Taylor, Williams & Jordan, with much freedom and precision, and with this we take our leave, finally urging all who are studious of the progress of Decorative Art in this country, or concerned in its welfare, to pay a visit to the Third Annual Exhibition of the Society of Arts, where they will find much to amuse and interest beyond that which we have reported, and gain broader ideas of what is taking place imperceptibly around them in the operative world.

ART IN CONTINENTAL STATES.

PARIS.—We find, that a remark we made some time ago touching the proportion of artists transported among the June insurgents, has been considerably quoted, and it has been sometimes asked of us, of what character or position those artists were. We may say, that in ordinary times there resides at Paris a numerous body of artists and Art-students, in proportion to the population of the city, and considering also the large number resident in Lyons and other provincial towns. The number is variously calculated at from five to ten thousand, or even more; but that looked upon as nearest the truth is eight thousand, though even that sum seems improbably great. Of these, however, not more than a few hundreds can claim a recognised position through talent and fame. The others are obliged to look for support to any of the innumerable ways in which, more or less, acquaintance with Art is useful. These, in every branch of Art,—engraving, etching, lithographing, drawing on wood, copying ancient and modern pictures, designing and modelling for manufactures, porcelain drawing, teaching of drawing, down even to sign and letter-painting,—are ever ready to turn their small talents to account. But many, during even the most prosperous times, are more than sufficiently miserable; while, during periods of distress and uncertainty, such as have succeeded the last Revolution, they are absolutely abandoned to starvation. It was only such as these, rendered desperate by misery, who engaged in the June affair. The Garde Mobile and the Ateliers Nationaux had been in their case, as in that of most other trades and professions, a sort of safety-valve for the temporary quietude of the Republic. But the latter being dissolved, and enlistment in the former rendered difficult or impossible, such of these artists—many more than the one hundred and fifty transported—as hunger rendered reckless of life and social order, threw themselves into the ranks of the insurgents, and acted their part in the deplorable and desperate drama of June. It was remarkable, however, that it was only these, and none of the more "respectable," of their class. In July, 1830, and in the last Revolution, well known and highly-gifted masters dashed into the movement in a body, and with ready impulse, and acquired for themselves a place in history—at least in the one of July, the only one, of course, which is yet "storied." But in the June affair nothing of the kind took place.

A lottery has been established to aid the suffering circumstances of the numerous body of young and less talented artists who have been plunged into adversity by the unsettled state of the country during the past year. It consists of 100,000 tickets at 2 francs 50 centimes each, making a capital of 250,000 francs to be expended in pictures, drawings, &c. There will be 3000 prizes, varying in value from 5000 francs to 10 fr. each. Every prizeholder above the sum of 100 francs will receive with his picture the receipt of the artist for the same. The choice of works is made by a committee, as they will be better able to appreciate the necessities and ability of the candidates who desire to avail themselves of these means to sell their works. M. D'Albert de Luque is President; M. Nieuwerkerke, Vice-President; MM. Ingres, Paul Delaroche, Eugène Delacroix, Henriques Dupont de Gisors, and François de Castejrie de Tremont, form the committee.

During the administration of power by the Provisional Government, M. Ledru Rollin assigned to M. Chenavard, more known as a decorative artist, a commission to cover the whole interior of the Pantheon with pictures. The undertaking includes one hundred and sixty compositions, each eighteen feet high, by eleven in width, a frieze eight hundred feet in length, four vast columns entirely covered with painted ornaments, to fill all the vaultings and medallions, and besides these, five subjects in mosaic, each seventy feet in diameter. No single undertaking on so vast a scale has ever been attempted. M. Chenavard is to employ thirty artists, who, it is calculated, will have prepared all the cartoons, under his inspection, in the course of two years, and it is calculated that it will occupy eight years more for completion. The scale of remuneration is fixed at 10 francs daily, a mode much practised in early epochs, and now revived to meet the exigencies occasioned by republican ideas. The general intention of the pictorial representation is to give the history of man from his creation to his future destiny beyond this world; and in a Christian church will be found personated by the artist's hand, Brahma, Confucius, Jupiter, Bacchus, Osiris, Isis, Mahomet, Jesus Christ, and the Caliph Hakem, if a more wholesome change of religious feeling should not succeed to these loose vagaries.

GERMANY.—MUNICH.—The Royal Institute of Porcelain Manufacture has received an able inspector in the person of Eugene Neureuther, who is well-known to your countrymen as a painter of fancy and originality. The first wishes of Neureuther were to compose new forms for different porcelain utensils; the second, to find a less expensive method of fabrication. He has designed several models for different beer-jugs, breakfast-cups, &c. It is the opinion of Neureuther that the artistical forms of utensils must be in harmony with their implied uses, and that Apollo and the Muses are quite out of place on our countrymen's soup-bowls. Beer is our national beverage for the rich man as well as for the poor, therefore Neureuther has chosen national forms for his beer-jugs, after the architectural style of the 14th and 16th centuries, and has embellished them with pictorial representations, the contents of which unite with, or allude to, the thoughts or recollections of the present time. The forms are not antique, nor gothic, but country-like; the pictures and other ornaments are in unison with the forms,—Alpine landscapes, groups of goats, sheep, ducks, and other birds, and representations taken from the rural poesies, named "Schnadahupfen." Neureuther has engraved all these ornaments and representations on steel or copper, and transferring the prints to the porcelain, he spares the trouble of drawing, at a third of the expense.*

King Louis is occupied with the execution of his unfinished artistical plans. It is now said that the "Befreiungshalle," near Kelheim, on the Danube, though already given up, is to be continued; and that the "Propylæen," in Munich, are to be commenced in a short time. Kaulbach has been denominated Director of the Royal Academy of the Fine Arts in Munich. He has painted several compositions intended for the outside of the new Pinacotheca; in one of them is the painter himself with his friends and scholars, (Eberle, Feichlein, Marr, Echter,) in Rome, studying groups of peasants praying and dancing, of bearded monks and charming girls; in another we see Cornelius, Klenze, Schnorr, Gartner, Hess, &c., studying the antiques and the works of Raffaele and Michael Angelo; in a third, King Louis collecting and combining the best works of antique sculpture and ornamental Art, as well as the pictures of the middle ages. These pictures are to be executed on a large scale on the outer walls of the new Pinacotheca in the style of Stereochromy, the durability and other excellences of which I have noticed on a former occasion.

Diets, a genre-painter of merit, who served as a volunteer in the war against the Danes, has published an album with representations from this campaign, consisting of portraits of the most eminent officers, of the different soldiers and volunteers, and with interesting camp and battle-scenes. The most picturesque personages are the Freischaren, a sort of armed band, who, like the robbers in the Abruzzi, are more agreeable on canvas than in reality. Another genre-painter, A. Adam, was in Lombardy during Radetzky's expedition against Milan, and has returned with a large collection of drawings, scenes, portraits, &c.

The artist-festivals in Munich have always been splendid, original, and very popular; in the beginning they were only fancy balls, but from the members making choice of different pictorial costumes they soon became a sort of representation, and by the conception of a distinct idea by the leaders, they received a dramatic signification. In this manner we have seen Wallenstein's Camp performed with all the individual features of the thirty years' war; the times of Albert Durer and Maximilian, with all the eminent characters of that epoch; the great knights and statesmen, the most celebrated artists, poets, and literati; the representatives of Industry and Handicraft, &c. Another time the artistical fantasy produced a poetical world of merry and comic figures, the reign of Prince Carnival and his buffoons. The seriousness of the present time, the hopes and dangers of our common country, have given another direction to a public festival. We have an old tradition of the Emperor Barbarossa's residing on Mount Kyffhauser. The emperor sits sleeping at a stone table, and cannot awake till the German empire is restored to its ancient glory; from time to time he demands, "Do the ravens still fly about the mount?" (viz., is the cry of discord not yet silenced?) And on receiving the answer, "Yes, they do," the emperor continues sleeping. Another tradition is connected with this legend: There is a pear-tree on the "Walser-haide," which was cut down twice during the thirty years' war, and

in the last century (I believe by the French), and has grown up again each time from the root, but without having blossomed till now. The tradition is, that when the pear-tree of the Walser-haide blossoms, the German empire will flourish anew. Miraculously enough the above-named pear-tree blossomed for the first time last year. From these two national traditions you have the origin of our artists' festival which took place the 15th and 20th of February, in the Odeon, in Munich. You might there have seen the interior of Mount Kyffhauser and the emperor Barbarossa sleeping at the stone table, surrounded by gnomes forging arms. Above the mount stands the castle of Kyffhauser, a high and large gothic structure with seven portals, in the centre of which the pear-tree, pregnant with fate, extends its branches; trees of all sorts crown the mount, and two staircases lead up to its different terraces. An old shepherd speaks of the discord between the Germans, of the misfortune, the expectation, and the hopes of our country, but is interrupted by a scene in the interior of the mount, taken from the above-named tradition, and by different national songs in the background. The four principal German races arrive from different sides to the blooming pear-tree, with the busts of the four greatest geniuses of the nation,—Schiller, Goethe, Mozart, and Beethoven,—and thus having acknowledged themselves members of the same nation, they proclaim the restored unity of Germany. The emperor awakes and arises from his tomb, and taking his place among the united races announces the regeneration of Germany. Now come people from all sides, and a long festival procession displays the beauty, riches, and multifariousness of the different states and nations of our common country. The procession is arranged according to the four tribes of Bavarians, Suavians, Franconians and Saxons. In it are represented all the capital towns, with their characteristic buildings or persons, the Arts and Sciences, Industry and Agriculture; you see the Hanseates with ships and symbols of navigation; the inhabitants of the Alps, with the production of their cattle; the Silesians with their linen; the people of the Black Forest with their cloaks and scythes: shortly you see the whole of Germany, with all its material and intellectual powers, united to a common aim by love and enthusiasm, but preserving the individual substantiality of every race and state. The throng to the festival was immense; King Maximilian and Queen Mary were also present; King Louis sent a sum of money for the festival fund. After the representation, the ball began, and continued till morning.

Professor Amsler has finished his engraving of the great picture of Overbeck, in Frankfurt, representing the union between Religion and the Fine Arts. Above, is the Virgin Mary with the Holy Child, surrounded by the saints of the Old and New Testament; below, in very beautiful groups, the principal artists of the different Christian epochs, from Niccolò Pisano and Cimabue to Raffaele, Michel Angelo and Albert Durer; likewise the representatives of the Church and the Empire—Pope and Emperor. The engraving is a little hard and dull, but very faithful, and executed with the accuracy and strength which characterise all the labours of Amsler: it gives a perfect idea of the work of Overbeck and the genius of his Art.

The "Kunstverein," which has existed these twenty-five years has 2979 members, dwelling in all the countries of Europe and America, among which there are no less than fifty-three crowned heads. During the twenty-five years the Kunstverein has expended 434,582 florins for the acquisition of works of Art; in the last year 24,067 florins for 114 works. A design by Christian Nilson, illustrative of Schiller's poem of "The Bell," has been engraved by Adrian Schleich, and distributed amongst the members.

Schwanthaler's last compositions, designed with the left hand because the right was palsied, are representations taken from the New Testament and the Holy Legend, and are destined for the new portal of the Dome of Cologne. The late artist has bequeathed the museum built by him, with the collection of his works, to the Royal Academy of Munich, a splendid monument of the genius and of the patriotism of the great master.

BELGIUM.—When the Exposition of National Industrial Art took place in Brussels in 1847, the manufacturers of Ghent, from some political or jealous feeling, declined to take any part therein. Being convinced of the advantages such occurrences prove to commerce, the authorities of Ghent have taken steps to hold such an exhibition in their own city, and to unite with it a series of artistic and other fêtes, in imitation of those given in the capital last year, which gave such a beneficial impulse to the retail business of the metropolis.

SIR WILLIAM ALLAN.

SIR WILLIAM ALLAN, R.A., President of the Royal Scottish Academy, Member of the Academy of St Luke, &c., &c., was born in the year 1782, at Edinburgh, and was educated there partly at the High School of the city, under William Nichol, the companion of the poet Burns, a somewhat severe disciplinarian. At a very early age Allan evinced a love for the Arts, and all his spare hours were devoted to drawing; he studied for several years at the Trustees' Academy, commencing on the day that Graham entered on his duties as master, at which time Wilkie also entered as a student. Wilkie and Allan were therefore among Graham's first pupils at the Academy. They began drawing from the same example, and thus continued for months, using the same copy and sitting on the same form. The friendship thus begun by the young painters increased as they grew to manhood, and ceased but with the life of Wilkie, whose character as a student, as an artist, and as a man, it has been, and still is, the delight of the surviving subject of this memoir to hold up as an example to the young aspirants in the profession who seek his counsel. After the close of his studies with Graham, of whose instructions and kindness Allan has ever cherished a most grateful remembrance, he removed to London and was admitted to the School of the Royal Academy, where he remained some time; but not ultimately finding professional employment, and after many hard struggles in the great brick wilderness, he determined on going abroad to try whether encouragement might not be had elsewhere. Russia suggested itself as a country where an opening for his talents might be expected, and as one abounding in stirring and novel subject-matter for the pencil.

Sir William's well-known character for energetic action when once his plans are resolved on was here manifested. He scarcely gave himself time to communicate his intention to his friends in Scotland, but with one or two letters of introduction to some of his countrymen resident in St. Petersburg, he embarked in a vessel sailing for Riga. Adverse winds threw the ship almost a wreck into Memel, in Prussia; and thus our artist, with, by no means, a heavy purse, was cast upon a strange land, of whose language and people he was ignorant. The universal language of his Art, however, he could speak; and relying on his innate powers, he took up his abode at an inn and commenced portrait-painting, beginning with the portrait of the Danish consul to whom he had been introduced by the captain of the vessel. Having, in this way, recruited his exhausted finances, he lost no time in resuming his journey northward. He proceeded overland to St. Petersburg, encountering on the road various romantic incidents, and passing through a great portion of the Russian army on their way to the battle of Austerlitz. On his arrival at Petersburg, he was, through the kindness of Sir Alexander Crichton, then physician to the Imperial family, introduced to many valuable friends; and eventually, was enabled to pursue his Art diligently and successfully. Having attained a knowledge of the Russian language, he travelled into the interior, and remained for several years in the Ukraine, making excursions at various times to Turkey, Tartary, to the shores of the Black Sea, Sea of Azoph, and the banks of the Kuban, amongst Cosacks, Circassians, Turks, and Tartars; visiting their huts and tents, studying their history, character, and costume, and collecting a rich museum of their arms and armour, as *matières premières* for his future labours in Art. In 1812, Mr. Allan began to meditate a return to fatherland, as in some measure he had accomplished the objects of his journey and stay abroad. But the French invasion had commenced; Napoleon had already passed the frontier with his numerous army; the whole country was thrown into confusion and alarm; so that our painter's return became a matter of impossibility; and thus he was forced to witness not a few of the heart-rending miseries of that eventful period. In 1814, after an absence of ten years, Mr. Allan returned to the romantic city of his birth and boyhood, and had the happiness of

* Our correspondent has kindly furnished us with a number of these designs, which are exceedingly appropriate and elegant, though too German in style to suit English tastes.



William Allan

again seeing his father and other dear friends. Our space will not permit us to do more than glance at Allan's Edinburgh life at this time; suffice it to say, that the most eminent of his countrymen in Literature and Art visited and were in daily intercourse with the young and enterprising artist; among whom were Scott, Wilson, Lockhart, and other distinguished literati of the day. He commenced by embodying some of the romantic scenes which his travels and adventures had suggested. The first subject that brought his name into general notice in this country was the "Circassian Captives," a work full of exquisite and novel matter, character, and expression; and remarkable for the masterly arrangement of its parts. This picture was exhibited at Somerset House in 1815. Other works of kindred excellence succeeded:—"Tartar Banditti," "Haslan Gheray crossing the Kuban," "A Jewish Wedding in Poland," "Prisoners conveyed to Siberia by Cossacks,"—pictures which have never been forgotten by those who saw them. These and many others the artist brought together and exhibited in his native city, along with the armour and costumes he had collected in his travels. This exhibition was highly attractive; the artist rose higher in the estimation of his countrymen, but received few commissions. He had determined to make Scotland his future residence, and historical painting his exclusive profession. The beginning was thus up-hill work; but fortunately for historical Art in Scotland, there still remained a few of the *Russian roubles*. After a time, Sir Walter Scott, John Wilson the poet, his brother James the naturalist, Lockhart, and a number of the artist's other friends purchased his "Circassian Captives" at a price they thought considerable; and having resolved to

decide by lot whose property it should become, the Earl of Wemyss became possessor of this beautiful work, which now graces his lordship's collection in Stratford Place, London. The Grand Duke Nicholas, present Emperor of Russia, visited Edinburgh, and purchased several pictures from the artist; one, "Siberian Exiles," and another, "Haslan Gheray." Things began to look better; Allan's works now found a more ready sale; and his picture of "The Death of Archbishop Sharpe," a work of very high character, was purchased by Mr. Lockhart, of Milton Lockhart, M.P.; his most affecting picture "The Press-Gang," by Mr. Horrocks of Tillyheeran; his "Knox admonishing Mary, Queen of Scots," by Mr. Trotter of Ballendean; "The Death of the Regent Murray," by his Grace the late Duke of Bedford; "The Ettrick Shepherd's Birthday," by the late Mr. Gott of Leeds; his whole-length cabinet portraits of "Scott and Burns," by his friend Robert Nasmyth, Esq.; and "The Orphan Scene at Abbotsford," by King William IV.

A serious malady in the eyes now threatened the artist with total blindness, and was a source of great suffering for several years, causing a cessation of all professional labour. A change of climate was prescribed, and he went to Italy; spent a winter at Rome, and from Naples made a journey to Constantinople; and after visiting Asia Minor and Greece, he returned to Edinburgh with health restored. "The Slave Market, Constantinople," purchased by Alexander Hill, Esq., publisher, was the fruit of this journey. Also, "Byron in the Fisherman's Hut, after swimming the Hellespont," bought by Robert Nasmyth, Esq. In 1834 an ardent wish to visit Spain, and to gather new material for his Art, led him once more to go abroad. He sailed for

Cadiz and Gibraltar, went into West Barbary, and crossing again to Spain, travelled over the greater part of Andalusia, intending to go on to Madrid, but was prevented by news from home from accomplishing the latter project. We cannot in so brief a memoir do more than mention the names of a few of his other works. Among them are "The Moorish Love-letter," "Murder of Rizzio," "Battle of Prestonpans," "An Incident in the Life of King Robert Bruce," "Whittington and his Cat," "Polish Exiles on the road to Siberia," (this latter picture was bought by W. Burn Callender, Esq., of Preston Hall), all remarkable for scrupulous correctness of character and costume, and lacking none of the higher qualities of Art.

Having long desired to paint a picture of the Battle of Waterloo, he several times visited France and Belgium to make sketches of the field of action, and otherwise to collect material for his purpose. The view he chose was from the French side, Napoleon and his staff being the foreground figures. This picture was in 1843 exhibited at the Royal Academy, and purchased by the Duke of Wellington, who gratified the artist by expressing his satisfaction at the truthfulness of the arrangement and detail in his work. Such high commendation induced Sir William to throw himself with all the indomitable energy for which the veteran President of the Scottish Academy, not less than the young adventurer of the Ukraine, was still remarkable, into another great picture of "Waterloo" from the British side, with the view of entering the lists of the Westminster Hall competition in 1846. This work also gained the approbation of "the great Captain," and was much praised by the public; it was voted for by one at least of the best judges in the committee as worthy of public reward, but without so favourable a result. Let us hope that a work so replete with truth and spirit may yet meet its just reward in the National adoption.

Undaunted by defeat, the patriotic President is now engaged with his wonted vigour in painting the "Battle of Bannockburn," on the same extensive scale as his latter picture of Waterloo. May success and reward attend his noble effort.

In 1844 Allan revisited Russia, and had an opportunity of seeing again his early patron, the Czar. There he painted a picture of "Peter the Great teaching his subjects the Art of Ship-building." It was exhibited at the Royal Academy in 1845, and is now in the Winter Palace, St. Petersburg.

For a long period the only resident historical painter of his country, and for seventeen years Master of the Trustees' Academy, where he and Wilkie first began their career, Allan has had the opportunity of communicating much of his own enthusiasm to the students of Art in Scotland, and is now surrounded by a numerous body of highly talented professors of his own branch of Art. In 1838, on the death of Mr. Watson, the original President of the Scottish Royal Academy, Mr. Allan was unanimously elected by the body to fill the chair which he still worthily occupies. The labours of the Academy during his presidency have been many; and some of them, having most important bearings upon the Fine Arts not only of Scotland, but of the whole kingdom; an account of them, however, must be looked for elsewhere. Mr. Allan was elected Associate of the Royal Academy in 1826, and Academician in 1835. On the death of Sir David Wilkie he was appointed Her Majesty's limner for Scotland, and in 1842, he received the honour of knighthood. Did our space allow it would afford us pleasure to bear testimony to the genial, hospitable, and liberal private character of the worthy knight; but this we believe is as well known to most of his southern brethren in Art as to his own countrymen, who have frequent opportunities of meeting at his elegant table the men of note who visit the northern metropolis. We conclude our necessarily defective notice of one who has had much beneficial influence on the Arts of his country, by expressing our earnest hope that he may long be spared in health and honour, to guide by his experience and stimulate by his example, the rising professional body of which he is the head.

PASSAGES FROM THE POETS.



Drawn by F. Goodall.

Engraved by E. Dalziel.

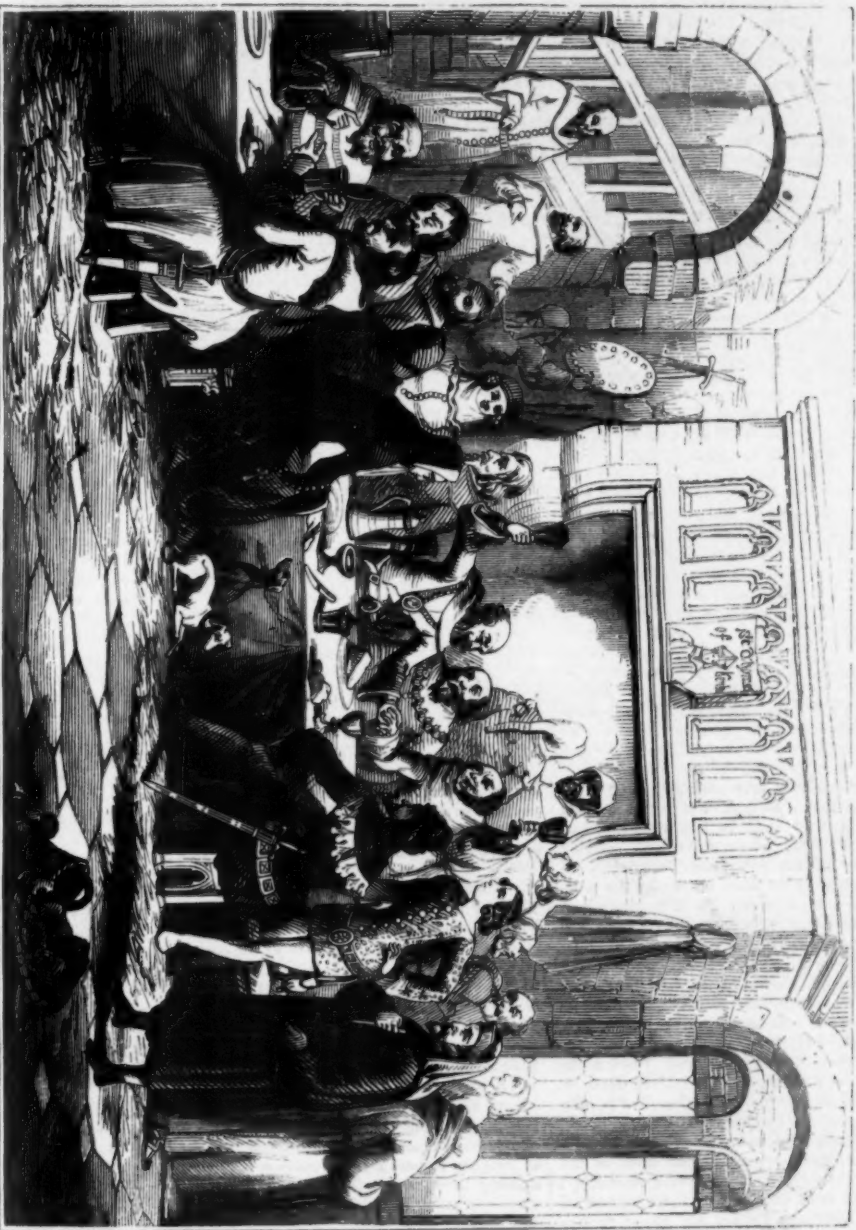
THE VILLAGE MINSTREL.

"How often have I led thy sportive choir,
With tuneless pipe beside the murmuring Loire,
Where shading elms along the margin grew,
And fresher'd from the wave, the zephyr flew!
And haply, though my harsh touch, faltering still,
But mock'd all time, and marr'd the dancer's skill,

Yet would the village praise my wondrous power,
And dance forgetful of the noontide hour.
Alas! all ages: dames of ancient days
Have led their children through the mirthful maze,
And the gay grandaie, skill'd in gestic lore,
Has Frisk'd beneath the burden of threescore."

GOLDSMITH.

PASSAGES FROM THE POETS.



Drawn by F. W. Fairholt.

Engraved by J. Baslin.

Man of Law.	Host.	Doctor.	Wife of Bath.	Merchant.	Yeoman.	Franklin.	Haberdasher.	Carpenter.	Webster.	Dyer.	Taylor.	Clerk.
Pardoner.		Run.		Provost.			Miller.	Knight.	Squire.			
Shipman.										Chaucer.		Priar.

THE TABARD INN; THE NIGHT BEFORE THE PILGRIMAGE TO CANTERBURY.

"At night was come into that hostelry,
 Whither was assembled many a company
 Of sundry folk, by aventure l'alle,
 In fellowship, and pilgrimages were they alle."—CHAUCER.



John Henning sen.

MANY of our readers have probably seen a reduced and restored copy of the Elgin friezes, which is to be met with in the collections of most lovers of Art; while rude and inferior multiplications of the same may frequently be found on the well-laden shelf owned by the peripatetic Italian image-seller: yet it is likely that one-half of these our readers, looking at the fine head which forms one of our sketches of modern artists, may inquire—who "John Henning" is? This is just the question that we wish to answer, in order that the artistic world may acknowledge a man to whom it owes large obligations, which have been but poorly repaid.

These restored friezes, so well known to artists and connoisseurs, and so widely disseminated throughout Europe, were executed by the subject of our present notice. The fame of his work has extended far and wide, while his name has been comparatively unknown. Half of his long life has been spent in complete obscurity; no Academies rank him among their honoured lists—no Exhibitions display his name to the public—and yet we scruple not to say that John Henning is a man of the very highest talent and a true artist. The story of his life adds another to the many chronicles which show the upward tendency of the human mind when the spirit of genius is strong within it—how that it will force its way through every obstacle of birth or circumstance, and attain the destiny for which it was sent on earth.

John Henning's parents were in a very humble sphere, and this circumstance is justly one of the sculptor's proudest boasts. His father, Samuel Henning, was a carpenter and cabinet-maker from Galloway, who married and settled at Paisley, where on the second of May, 1771, his eldest son, John, was born. It forms a curious link between past and present, to hear

the white-haired old artist dilate on this important event, which took place "a little after sun-rise, by the concurrent testimony of great-grandmother, grandfather, father, and mother." Verily, they must have been a long-lived race, the family of the worthy carpenter of Paisley! The boy thus introduced on the busy stage of life, seems to have been much like all other boys. His first teacher was the best of all—a mother. Mrs. Henning must have been a woman worthy to fulfil that highest duty; for to this day her son speaks of her with long-remembered tenderness. His story forms no exception to the oft-repeated circumstance, that almost every man of talent or celebrity may number among his early records the blessing of a good mother. Other teachers succeeded, whose names are faithfully chronicled in a MS. we have before us, and from whence we draw this history; an autobiography, remarkable for its preciseness and its homely simplicity. Therein the worthy octogenarian dilates with lingering fondness on a Mr. Sprout, who taught "English reading and English grammar at 2s. 6d. per quarter;" and a Mr. Bell, who instructed in "reading and penmanship, and provided ink for his pupils." Doubtless, a stone in some quiet kirkyard at Paisley has long ago become the sole record of both masters and scholars.

This slender instruction, the only teaching the boy ever had, terminated when he was thirteen; and immediately he "began seriously to handle the hatchet, saw, plane, and other implements of carpentry." But manual labour did not altogether supersede learning, for he used to read to his mother while she plied her needle, and in this manner acquired a knowledge of Rollin and Hume, the latter of whom the old Scotsman still indignantly denounces as being prone to "cunningly devised fables."

Captain Cook's, Anson's, and Byron's Voyages,—the usual provender of youth, brought their frequent result. John Henning, like many another boy, conceived a great longing for the life of a sailor. To accomplish this end, he with greater forethought than belongs to such young adventurers in general, studied geometry, trigonometry, and navigation. "Then," says Mr. Henning, in a delicious Gallico-Scottish idiom, "when I had sixteen years and eight months, I determined to go to sea, being, I may say, Robinson-Crusoe mad. Nobody was to hear of me till I had got on an island of my own. I had packed up my wardrobe for flight, but my mother, for whom I had great affection and respect, fell ill. This caused me to delay my departure, under the impression that my clandestine movement might prove very injurious to her in her present delicate state of health. Washing-day occurred, and some one laid hold of my knapsack, when I told my intention frankly. My sisters called me mad; and from my father I got such a lecture, that I never thought of going to sea afterwards."

About this time Henning first attempted to handle the pencil. It was only a carpenter's pencil though, and his drawings were confined entirely to the very small degree of architectural Art required by his father's business. But that new and higher feelings were even then dawning in his mind, is evident from a little anecdote, which he thus simply relates:—

"In 1799 a small collection of models, pen-drawings, and other matters of *virtù* was opened in Paisley, admission sixpence. One evening, meeting with an intimate acquaintance, we wandered round together, marking our likes and dislikes. He particularly praised some coloured wax busts with glass eyes, wigs, and frills; I preferred some casts of medallions in pink-coloured wax, very well modelled, at which he made some contemptuous remarks on my want of taste. I said, 'If such things are liked, I see no difficulty in pleasing the multitude.' My friend rejoined in a very ungracious manner, 'I would like to see an attempt of yours in that way.' 'I have never thought of such a thing,' said I, which was indeed quite true; 'but I conceive that sculpture has only to do with form; and whether the form be beautiful or not, in my judgment good taste must prefer it of one colour, be it white, black, brown, or grey, to tawdry images of coloured wax dressed by the tailor, the milliner, the wig-maker, and the glass-blower.'"

This unbiassed impression of one who was at the time a mere carpenter's workman, and to whom Art was an intuitive sense, not a study—furnishes an incidental comment on the controversy, which has lasted even to these modern days—How far Sculpture should descend from its marble purity to simulate life! The slight circumstance also shows the thoughtful tendency of the young man's mind, and the straightforward independence of character which afterwards caused the humble mechanic of Paisley to put forth his opinions as fearlessly before royalty and nobility, as before this unlettered companion of his own rank.

It is probable that the incident thus related exercised a considerable influence on the artist's future fortune: for in the same year, 1799, John Henning made his first attempt at modelling. The circumstance is best told in his own words:

"Having resolved to be married, I wished to visit Edinburgh before I settled in life, thinking I might never have another opportunity of going so far from home. On August 16, 1799, I got into the stage-coach at Glasgow, at eight o'clock a.m., and landed in Edinburgh about six in the afternoon,—a momentous journey, at which one cannot help smiling in these railway days! "I got lodging with a carpenter who was working for Henry Raeburn, Esq., to whose house I accompanied him on the following day. I was ushered into a room, where I was pleased to recognise a likeness of General Mac Dowall. But on looking again it did not strike me so forcibly. I resolved to attempt a portrait myself, and try to model a head in wax. When I got home to Paisley I took for my first model a bench comrade, (A. Woodrow); it turned out a strong though a coarse likeness, and I was

teased by some of my acquaintances to model their portraits. I did so, working in the evening and thus gradually improved in my finish. Then" continues Mr. Henning, in this curious record of times so long gone by, "Kate and I buckled to on the 26th September, 1799."

The "Kate" thus mentioned is still the old man's "auld wife," his faithful and affectionate partner during fifty years of wedded life, and the mother of his eight children.

In his own immediate neighbourhood, the fame of the untalented artist began to dawn. Sitters came to him, tradesmen of Paisley, country-farmers, and afterwards, country-squires; of these he took medallion portraits in wax, several of which he still has in his possession. They are curious relics, executed with a hard, sometimes rude, but evidently faithful hand; the head of Woodrow the carpenter is life-like and characteristic in the extreme; it might be intended for one of Scott's immortal portraiture. There is a sturdy farmer too, a veritable Dandie Dimont, when grown stout and elderly, and a portrait of Sir William Forbes, a stately gentleman whose delicate aristocratic features suit well the antique frill and queue. In these models the accuracy of drawing is wonderful; so that one is almost tempted to acknowledge Dame Nature's as the best academy after all.

This success did not tempt the embryo artist from his carpenter's bench. He still worked under his father, whose business fell off in consequence of the war; until out of fifteen or twenty journeymen the only one that Samuel Henning had remaining was his steady and diligent son. They worked together, "for," says John Henning, "I had not yet imagined that I had the hobgoblin genius, and my wife said that I was born a carpenter and cabinet-maker."

But in spite of this conjugal dictum, in the following year the young sculptor's destiny came upon him in right earnest,—we say "came upon him," for instead of seeking after notoriety, he seems to have struggled vehemently against entering the vocation of an artist. We give his own naïve account of the circumstance which decided his fortune.

"Early in 1800, being in Glasgow on business for my father, I had been obliged to stay the night at the house of a friend. Modelling being my hobby at the time, I always carried wax and tools in my pocket. I did medallions of my friend and his wife during the evening. He showed them to his master, James Monteith, Esq., whereupon Mr. Monteith proposed to sit to me. I wrote stating that having no intention of following modelling as a profession, I felt sick at the idea of being dragged into public notice, by practising an Art to which I was not competent." However these objections were at last over-ruled by Mr. Monteith, who appointed a day for the sitting. "This was the 2nd of May, my birth-day. I took my way to Glasgow in a very uneasy state of mind. On seeing me, Mr. Monteith said, 'I am too engaged to sit, but I have nine sitters ready for you.' At this my trepidation increased, and I went away with him, feeling very miserable. As we trudged along, a gentleman accosted Mr. Monteith, and while they stood talking, I slipped into a close. It was not a thoroughfare, or I think from the humour I was in, that I should have run away, and so have done with modelling for ever."

But this was not to be. The introduction to Mr. Monteith was the turning-point in John Henning's career: from that time he relinquished the carpenter's tools for those of the sculptor. Proceeding to Edinburgh, he passed at once from obscurity into repute, and the artist-mechanic of Paisley began to mingle in the far-famed literary society which then was found in the Scottish capital. Among these, the foremost of his friends—we will not say patrons, for to assist struggling genius is not a merit, but a privilege—was Mrs. Grant, of Laggan. From the brilliant circle which surrounded this talented and generous woman, Mr. Henning received praise, and continual occupation in his Art; but from herself he received more, friendship, advice, and assistance—alike honourable to the bestower and the recipient.

In the list of celebrated characters whom the artist now numbered among his sitters were a

set of young barristers, then just rising into fame—a fame which the world has since confirmed—Lord Jeffrey, Lord Murray, Lord Brougham, and Francis Horner; Mrs. Siddons also, when visiting Edinburgh, had a medallion taken by Mr. Henning, probably one of the best likenesses extant of this great actress. From this portrait we may date an after-phase of the sculptor's fortune, of which more anon. He had many other models not less renowned—men of letters, in which Edinburgh society was then so rich; among these, who became through a natural succession his sitters, acquaintances, and friends, Mr. Henning ranked Walter Scott, Adam Ferguson, Dugald Stewart, and Archibald Alison. Other friends, whose names bore the less honourable stamp of worldly nobility, were not slow in receiving, even into their most intimate society, this man whose acknowledged talent and self-acquired education caused him to be no unmeet companion for those high in titles or in intellect, while his simplicity, and honest, independent mind made John Henning a living exponent of his noble countryman's most noble saying—

"The rank is but the guinea stamp,
The man's the gowd for a' that."

As the sculptor's fortune rose he meditated that most formidable scheme—at least in those days—a visit to London. He "landed" there in July 1811, being then in his forty-first year; still he was only on the threshold of his artist-life, and knew it too. He had received no academical education whatever, and perhaps nature, in giving such wonderful correctness of eye, had done so much for him, that he felt inclined to condemn the usual routine of artistic study as unnecessary. These opinions, which Mr. Henning has boldly held through life, we shall not discuss here; but it speaks volumes for the marvellous natural powers of the man who, disregarding anatomy, and deprived by circumstance of all preliminary Art-study, has yet been able to execute so much.

Mr. Henning's first welcome in London was from his friend Francis Horner, who took him to the Marquis of Lansdowne's, and Earl Grey's. In the galleries of these noblemen he made various drawings and studies. As he was preparing to return home, a casual street-meeting—one of those trifles which we call chance, but should more rightly entitle fate, or providence, induced John Henning to visit the Elgin marbles, then newly brought over and placed in a stable-like apartment in the corner of Burlington House. They struck the Scottish sculptor with wonder; he longed to stay the winter in London, and draw and model from these precious relics of antiquity, which as yet were almost unknown, even to artists. But here family cares intervened, and might have prevented the scheme, had not a friend, worthy the name and the deed, stood forward, only too glad to share in the good cause of aiding merit. A letter of introduction to Lord Elgin, requesting permission to draw or model from the marbles, resulted in an incident too characteristic to be omitted. It is best told by the artist himself:—

"His lordship called on me, saying it was customary to bring a letter from an Academician. I answered: 'My lord, I cannot understand why noblemen or gentlemen should not dare to allow an individual to draw or model from works of Art in their possession; I call this the popery of Art, and I protest against such slavery.' His lordship left me: the following morning he came again, accompanied by Mr. President West, who praised my drawings and models very much. Lord Elgin then said he was going to give me leave to draw from the marbles. 'Mr. West replied, 'To allow Mr. Henning to draw from your lordship's marbles would be like sending a boy to the University before he had learned his letters.' This produced a solemn pause. Lord Elgin coloured; the President looked abashed, and I mustered my dancing-school science and bowed them out right gladly. His lordship then returned in a few minutes, and said good-humouredly, 'You are a very odd man not to comply with custom.' I said, 'My lord, I never will to what seems to me absurd custom; it has long been my confirmed opinion that Academies, from their selfish spirit of exclusion,

have not always been promoters of Art, but sometimes have actually retarded willing students: to-day has shown me an instance of this which I never can forget.'"

Truly there was much of the spirit of old John Knox in this free-spoken, fearless Scotsman. It probably pleased the excellent nobleman, who had thus drawn it forth, for Mr. Henning received a cordially-granted admission to the temporary museum at Burlington House. "There," he says, "I began to draw on August 16, 1811, which fixed me in the mud, dust, and smoke of London. I was so fascinated with the study that I was there by sunrise every morning but Sunday, and even the cold of winter did not mar my darling pursuit. I took an early opportunity of calling on the President with my drawings after the marbles. He received me coolly, but did not show me any of his, as he had promised to do, and I did not like to ask him."

This independent artist was thus made almost a Paria by the Academicians, with one exception, that great and good man, who was always ready to encourage talent, Henry Fuseli. He offered Mr. Henning admission to the Academy at Somerset House, with all the privileges of a student. Of these the sculptor could not avail himself in the day-time, but obtained permission to attend the evening Life Academy. "So I went," he says, "that night to the live-model room, and seated myself between my friends David Wilkie and William Thomson. I had just whetted my chalk and was about to commence, when the person who had the setting of the figure challenged me rudely. 'Who sent you here?' I answered, 'Mr. Fuseli.' 'You must nevertheless be off,' he said; and I went. Being too proud to tell Mr. Fuseli, I let the matter rest, and never meddled with the Academy afterwards."

In the following year royal patronage visited Mr. Henning. His medallion of Mrs. Siddons was brought by that lady under the notice of the Princess of Wales, which resulted in many interviews with her Royal Highness and the Princess Charlotte, the latter of whom the artist modelled repeatedly. The old Scotsman yet lingers with a tender remembrance over the time of his intercourse with these princesses; for it became indeed a friendly intercourse, marked by kindly condescension on the one hand, and affectionate loyalty on the other. To this day the old man often speaks, and not without tears, of many a long conversation with that young creature whose foot was doomed to turn from the yet unascended throne, to the darkness of an early grave.

It was a commission from the Princess Charlotte that originated the idea of the Parthenon Friezes. Looking over his drawings from the marbles, she asked him if he could reduce a special group in ivory, restoring all the mutilations of the original. He succeeded, and afterwards seventeen more were executed by him in a similar manner for the Marquis of Lansdowne, Duke of Devonshire, &c. He then commenced the chief labour of his life, which occupied him "twelve long years from the morning's dawn to the gloaming"—the restored Frieze of the Parthenon. At first the material used was ivory, on which he worked in relief, but an incident occurred which caused him to change this plan, while he made at the same time a valuable discovery.

Poverty obliged him, as he himself expresses it, "to act the dominie" in his own household. One day, when giving his youngest son a lesson in arithmetic, he observed the little delinquent amusing himself by cutting a head in the slate with a tool that the father used to carve ivory. The same acuteness which has converted many a child's toy into a mighty instrument in the hand of science, caused John Henning to reason upon, and apply the experiment. The result was the discovery of *intaglio*. In this manner the friezes were done—first cut in slate and then cast. Thus this man, almost uneducated and unaided, save by the powers of his own strong and active mind, produced a work which is known throughout Europe as the best,—indeed, the only effort at reproducing these glorious remains of Grecian Art. The value of Mr. Henning's work was early proved by that most

unjust but most decisive test—imitation. No sooner were the friezes completed than they were pirated by innumerable modellers, who, buying the original, were enabled to take from it cast after cast, at an expense comparatively trifling. These inferior reproductions were sold everywhere, with Mr. Henning's name appended; thus injuring not only the artist's pecuniary interests but his fame. The law of copyright afforded him no protection, and consequently he was doomed to see the labour of twelve years thus utterly thrown away; and these vile copies so belied the originals that he had not even the consolation of knowing that he dispensed good, though unrequited, and perchance unknown. He had no remedy against the real authors of this piracy, though he might by law have seized and imprisoned the poor wandering Italians, who were the unconscious promulgators of the cheat. But was such a course likely to be followed by this generous, kind-hearted, honest man?

The work of surreptitious imitation did not end here. Before long a Parisian firm brought out a series of anaglyptic engravings from Mr. Henning's frieze, the artist's name being, in the first issues, not even mentioned. This omission was afterwards reluctantly rectified, but the engravings were of a character little likely to do justice to the work; yet in spite of this inferiority, the firm boasted in 1855 that they had sold 12,000 copies. Another unacknowledged imitation of the reduced frieze may be seen in the model of the Parthenon, now in the British Museum. These facts bear incontrovertible testimony to the importance of the work in the eyes of the million; its value to artists is confirmed by the witness of Flaxman, John Henning's attached friend; of Canova, whose letter of enthusiastic unsought praise is still treasured by the Scottish sculptor, and of many others who rank high in a calling which is the greatest of all.

It is the remark of a clever writer that "the mind of man acknowledges two classes of benefactors—those who suggest thoughts and plans, and those who develop and fit for use those already suggested." Perhaps the same observation may apply to original and reproductive Art. He who by the wise exercise of an imitative power familiarises the world with the works of the great master-spirits of old, surely fulfils no unworthy mission. To such an end John Henning has devoted his life. His Elgin friezes were succeeded by a work of almost equal value; the Cartoons and the Transfiguration of Raffiello, engraved in intaglio, in the same delicate and beautiful style. In this undertaking the father was assisted by his sons, now growing up, and following the profession. Other works in relief were executed by the same united hands, among which we may mention the friezes on Hyde Park gate, of which John Henning, Jun., furnished the designs; those on the Athenium Club-house, and a diplomatic box engraved in steel, after Flaxman. These works, together with numberless medallions and busts, occupied the sculptor until 1846. Then, advancing in years, and unequal to much exercise of his Art, Mr. Henning began to consider a plan whereby he might reap from his long-pirated works the benefit which he, alas! sorely needed.

He agreed with his friend, the late Mr. Freebairn, to commence an undertaking whereby the latter was to make anaglyptic engravings of the Parthenon frieze, thus securing for Mr. Henning a correct interpretation of his work, as well as the advantage of copyright. The series were to be published by subscription, the sculptor and engraver making an agreement that secured to both due remuneration. Thereupon Mr. Henning revisited his native place, where he was received in a manner that might well gladden the old man's heart. Subscribers were quickly obtained, and a dinner,—Professor Wilson presiding,—was given at Paisley in honour of the man who forty years before had followed his lowly trade within the precincts of the town. The engravings were commenced, but before the second plate was finished Mr. Freebairn's lamented death put an end to the undertaking. It has never been renewed, for the means of the aged sculptor are inadequate to complete it.

Thus the matter stands. John Henning, whose

long labours in reproductive Art have benefited his brethren far and wide, is now struggling with that poverty which, though honourable, is fraught with much of suffering; the more so as it impedes his leaving behind him a worthy transcript of his work, so as to do justice to his fame, and benefit the children for whom he has toiled during his whole life. He is alike too honest and too proud to ask for the advance of these promised subscriptions, which sum could alone enable him to complete the engravings. But that kindness which the sturdy independence of the old Scotman would never ask, his friends might well and worthily give *without the request*.

We propose a scheme which is not charity, inasmuch as it will only be the advancement of funds already promised, which are the artist's just due. To pay an engraver, there needs a sum which John Henning, whose sole means consist in a trifling pension from the Spalding fund of Edinburgh, is unlikely ever to have the power to outlay. But his subscribers might voluntarily pay their subscription—not into the artist's own hands, for he would probably not consent to that—but into a bank, where the money thus advanced could be drawn out as required, for the sole purpose to which it would be applied. The list of promised subscriptions—not one farthing of which Mr. Henning has either received, or asked for—supplies a fund sufficient to defray all expenses, leaving a considerable overplus; while the copyright thus secured, will remain a source of income to the artist during the remainder of his life.

We feel sure that these circumstances need only be known to furnish opportunity for a deed—we will not say of benevolence—but of thoughtful kindness. No man can be more widely and warmly respected than Mr. Henning, both here and in Scotland. Whatever may be the opinion respecting his peculiar creed in Art, there can be no doubt that there must be something great in the man who—commencing his career at forty years of age, has been able to reproduce the works of Greek sculptors and Italian painters in a style original and perfect in its kind—who, by the force of his own powerful mind, supplying all deficiencies of early education, has acquired a knowledge of Greek, Hebrew, Latin, Italian, and French—who for nearly forty years has numbered among his friends the names most celebrated in Literature and Art. Most of these are now past away while he remains alone, braving with patient and independent fortitude the cares of a world which is as rough to him in his old age as it was in the days of his youth. Surely there will be some hands found to smooth it for him at the last.

[We shall, with pleasure, receive any communications respecting the subscriptions adverted to above. The manner in which it was originally intended to produce the work may be best seen from the specimen here given; as a work of Art, nothing can exceed it in beauty, and the correctness of the subject is beyond all question, as the process of engraving by the anaglyptic machine insures the most perfect copy of the original. The peculiar fitness of this process for engraving from bassi-relievi is already well known to the public through the specimens we have at various times inserted in our Journal, and the extraordinary combination of inventive ideas and refinement of execution which the Parthenon-frieze displays, renders it admirably adapted for such representation. It is no less for the cause of Art than for the advantage likely to accrue to the projector, that we desire to see such a publication brought to a successful issue, yet when there seems a reasonable prospect of both objects being attained, it is our duty to aid their accomplishment by every means in our power. We ask then all who profess to love true and genuine Art with sincerity to assist in carrying out this plan; here is evidence that the scheme is no vain or plausible speculation—one in which they may or may not have full value for their outlay; it is rather one wherein both "he who gives and he who takes" will have full satisfaction. Every information respecting this matter may be obtained on referring to Mr. Henning, Thornhill Bridge, Caledonia Road, Battle Bridge; but we shall gladly be the medium of any communication our subscribers may entrust us with.]

THE SCENERY OF THE STAGE.

ROYAL ITALIAN OPERA.—The directors of this establishment have shown in its fullest extent what English Art is able to achieve in scenic decoration, with ample time for preparation, and liberal expenditure. The success of such a display will necessarily create a demand on the part of the public in all directions for greater excellence than it has been accustomed to, and will be no longer contented with hasty productions, or "makeshift jumble" of antagonist varieties. The scenery of "Masaniello" possesses a remarkable unity of intention; it is Italian in its intoneness; truly the sunny Naples with its bright sky and the blue waters of its bay; that city of which the inhabitants have made a proverb "*Vedi Napoli, e poi mori*."

The first scene is a trellised colonnade on the borders of the sea; the waves are gently curling on the shore, and the surface of the water is dotted with the blanch sails of the vessels. The second scene is of singular beauty for its brilliant hues and simplicity of subject. It is a rocky bay, with Vesuvius among the hills in the distance. The gentle ripple of the water is admirably expressed; the groups of picturesque boats are so artistically arranged that they animate what would otherwise be a solitary scene.

The scene following, of the market-place, excited great delight. The church with its campanile in the back-ground, of a dazzling, bleached whiteness, indicative of a genial clime, and the massive group of palazzi erections on the left hand, formed the framework of a multitudinous and motley association of busy persons in every variety of costume peculiar to such localities in Italy; giving a reality never before witnessed, to such an extent, on any stage in England. The chaste and pure treatment of the architecture, added to the perfection of the entire display.

The last scene was, however, the occasion for the consummation of the painter's Art combined with dioramic effects. A peculiarly elegant balustraded terrace on the shores of the Bay of Naples, was decorated at each extremity with an open loggia of rose-veined fluted marble columns. Mount Vesuvius rose in majestic sullenness across the deep-toned blue waters of the Mediterranean sea; the opposite shores were studded with the casinos of the luxurious Neapolitans. A rich solid intensity of colour prevailed throughout, as if nature were the frown of mental tumult. A slight curling vapour from the crater demonstrated the internal throes that were raging within its cavernous jaw, before exploding into an overwhelming eruption. The daylight became gradually obscured, the distant objects amalgamated into dense gloom, when the burning streams of lava creeping down the sides of the mountain announced the catastrophe. The eruption burst forth; immense volumes of flame rush into the air, carrying fire, cinders, and masses of rock in bewildering shoals o'er the face of Nature's chosen garden, crushing into ruins and desolation the graceful terraces and colonnades which had previously realized the "*deus fur niente*" of the fair Parthenope.

The artists who have so successfully developed these scenic decorations, are Messrs. Thomas Grivas and Telbin. In the execution they have relied entirely on the poetic conception of a leading idea in each single subject, and have placed no dependence on the meretricious aid of gaudy colour. Purely bright and natural tones are employed throughout, which become perfectly atmospheric by contrast with the gorgeous costumes and accessories of the performance. The "*mise en scene*" of this opera fully justifies the pretension of the English School of Art to the supreme domain of landscape-painting; and it can only have been the parsimony and ignorance of former managers, that allowed stage-scenery to exhibit so degrading a scale of artistic acquirement. When it is recollected that for four entire hours in our great theatres, an assembly of between two and three thousand persons of the highest scale of mental acquirement, is placed in view of scenic decorations, while musical science is lavishing its enchanting modulations on the ear, it is certain that the full enjoyment of our most refined faculties demands an equal scale of excellence in every department that contributes to the illustration. With an inherent feeling for landscape representation dominant in our national taste, and the means of gratification by possessing in our own school such names as H. Wilson, Gainsborough, Constable, Turner, and a host besides, there are ample stimulants for our stage-scenery to sustain supremacy in this branch of Fine Art. The route is at length opened and the present exposition of excellence will, by the public opinion, assure managers that the Fine Arts may be as much appreciated by an audience, as dramatic talent or lyric perfection.

22 JU 52



PART OF THE WEST FRIEZE OF THE PARTHENON

AS RESTORED BY MR JOHN HENNING.

ENGRAVED BY THE LATE A.R. FREEBAIRN.

22 JU 52



THE FALL OF CLARENDON.
FROM THE PICTURE IN THE COLLECTION OF THE RIGHT HON. LORD NORTHWICK.
A DUPLICATE BEING IN THE VERNON GALLERY.

SIZE OF LORD NORTHWICK'S PICTURE
25 IN. BY 35 IN.
SIZE OF THE VERNON PICTURE
25 IN. BY 35 IN.

E. M. WARD, A. R. A. PAINTER.

FREDERICK BACON, ENGRAVER.

PRINTED BY HARRISON & VALENTINE.

CORRESPONDENCE.

To the Editor of the Art-Journal.

SIR.—Having full confidence in the assertion repeatedly made in your valuable Journal, that you will at all times advocate the cause of Art and artists, I beg to lay before you a statement of proceedings which I think injurious to the one and unjust to the others.

When first the Government established Schools of Design in our large manufacturing towns, I felt gratified at the prospect of so extended a diffusion of taste for artistic effort as must result from such institutions, if well conducted. I hailed them as the dawning of a new era—as the means of elevating and refining, if not of creating national taste—as schools open alike to rich and poor, to the instructed as well as to those who seek instruction. It seems to me, however, that one essential to the success of such schools is, that the masters shall be so amply remunerated as to be able to devote their undivided energies to the instruction of the pupils. I learn from the Reports published in your Journal, that the masters of the Government Schools in Glasgow, Sheffield, &c. are fully employed; and considering the peculiar manufacture carried on at Nottingham, a town with a population of upwards of fifty thousand, it is surprising that sufficient employment cannot be found to occupy the full time of the Government teachers there. If such is not the case, and if there is no prospect of an increase in the number of students, there ought to be one master only instead of two; or, if not sufficient work can be found to occupy the time of one, the school ought to be closed as not being required in the district. But it cannot have been any part of the design of Government, that the advantage of fixed salaries paid by it, combined with the recommendation of competency consequent upon their appointment to such offices, should be made use of by the teachers of such schools as means for supplanting the professional teachers in the district, and of bringing their efforts into disrepute. Yet such is the conduct of Messrs. Hammersley and A. McCallum, the masters of the School of Design at Nottingham. This ought not to be necessary, even in a pecuniary view. If these gentlemen are worthy the position they occupy, their spare time might be profitably employed in painting for the various exhibitions; by such means not only would their own fame be enhanced, but our national character as patrons of the Arts would be raised in the estimation of the world. A certainty of salary affords a rare opportunity for a rising artist to devote his attention to the higher branches of his profession. I care not, sir, for fair competition—let every man prosper according to his talent and industry—but I do complain of the injustice of my being compelled to pay my quota of taxation towards the support of men who use that pittance as a means of depriving me of bread.

In these observations I disclaim any jealous feelings towards those gentlemen. It is not against the men, but the principle, I speak; for you are well aware, sir, that with those not capable of judging, place and talent are convertible terms; and a man appointed by Government is assumed to be equal to the duties incident to his situation.

I should wish every large town to have its Government School of Design. I believe that already the advantage of such institutions has been felt, in different branches of Art and manufacture; but I hope the voice of the country will not allow those who have laboured for Art previously to their establishment—to whose exertion we owe the greater part of present attainments—to be subjected to an unfair competition with those who, receiving Government pay, use that and the *débit* of special appointment to their detriment.

A similar complaint of this unfair principle of competition was made by the masters in the York district, when Mr. Etty replied to the objections by stating, "that he thought that little evil was to be apprehended on the score of opposition, as the studies marked out by public and private teachers differed most essentially—the one adopting Art as an accomplishment, the other keeping within the bounds of such instruction as may be applied to practical purposes." But my ground of complaint is not as to what method of teaching is employed, or what such schools may teach, I quarrel with the unjust principle of competition carried out of the sphere of their appointment, by men enjoying the advantage of government pay and patronage, and employing that advantage to the prejudice of the local masters.

The plan of the foundation of such schools is, I believe, that the district in which such schools are established shall contribute its share towards

establishing the same, and Government to find the remaining portion. On this principle the inference is, that the district so contributing, has a right to expect the undivided energies of such a teacher; and I cannot think that Government, in assisting such district, contemplated that to make up an insufficient salary, the master should enter into an unjust competition with local masters, to the neglect of that establishment they have paid him to superintend. But if Government should intend that an insufficient salary paid to the master should be made up by such competition, then is the assistance rendered to such district inefficient, inasmuch as that district has not the full value of such teacher's energies.

W. H. CURLY.

Kirk Gate, Newark-upon-Trent.

[We have inserted the above communication omitting certain portions of a purely personal nature, which do not bear upon the main subject, and on which also there may be two opinions. Regarding the complaint made by our correspondent, there is certainly some cause for the feeling under which he writes. But where lies the blame? undoubtedly not with Messrs. Hammersley and McCallum, who have an unquestionable right to exercise their talents in any way most conducive to their own interests so long as they do no injustice to their neighbour; and the fact of their using their position as masters of the School of Design to further the object they have in view, is neither to be wondered at, nor to be deprecated. The cause of such a state of things lies with the Government, who think that a man of talent, with a respectable position to maintain, and certain necessary expenses to incur incidental to his appointment, can do so on a salary of about 100*l.*, or 150*l.* per annum. Until the Government make their masters independent of chance occupation, they must expect to hear of such complainings. Would that there were fewer reasons for them.]

THE VERNON GALLERY.

THE FALL OF CLARENDON.

E. M. Ward, A.R.A., Painter. F. Bacon, Engraver.

Size of Lord Northwick's Picture, 6 ft. by 4 ft. 5 in.

Size of the Vernon Picture, 2 ft. 4 in. by 1 ft. 9 in.

This is a duplicate of a larger picture in the possession of Lord Northwick, and exhibited at the Royal Academy in 1846.

Though Mr. Ward is a painter whose name has been but few years before the public, he has already established a widely-spread reputation; and for the peculiar excellences exhibited in this picture, (sustained as they were by others which succeeded it) the careful and accurate treatment of costume, he promises to be unrivalled in the present English school.

The picture represents the disgrace of the Earl of Clarendon after his last interview with Charles II. at Whitehall, in 1667. The passage which suggested this subject, is quoted by the painter, from the "Life of Clarendon," in the Exhibition Catalogue, as follows:—"After two hours' discourse, the King rose without saying anything, but appeared not well pleased with all that had been said, and the Duke of York found he was offended with the last part of his discourse. The garden, that used to be private, had now many in it to observe the countenance of the King when he came out of the room; and when the Chancellor returned, the Lady (Castlemaine), the Lord Arlington, and Mr. May, looked together out of her balcony with gaiety and triumph, which all the people observed."

The general composition and execution of the picture are admirable; the treatment of the picturesque costume of the age is especially successful; it is painted with unusual brilliancy, and is exhibited with great variety of effect. The higher qualities of Art, however, are not so prominent as the ornamental in this work. The two principal actors are well conceived—their pose is most happy; and though the King has literally turned his back upon the Chancellor, and is altogether in the background, he is nevertheless conspicuously one of the principal figures in the composition. But on the whole the expression of the picture is throughout more dependent upon the situation or action of the figures than upon any nicer delineations of character; all the actors, save one, appear to be of the same family. This is, however, perhaps as it should be, in an age when the *habit* was the man; when modesty was prudery, and to be profligate was to be fashionable.

The engraving Mr. Ward considers a faithful transcript of his picture.

THE BAS-RELIEFS OF THE ART-UNION.

A PREMIUM of one hundred pounds it will be remembered was offered by the Art-Union of London for a bas-relief, to be engraved we believe by Bates's patent. Works sent in competition to the number of twenty-four have been exhibited, and the choice has fallen upon a composition by an artist named Hancock, the subject of which is the "Journey of our Saviour to Jerusalem." The names of the other artists are not known, being sent in under seal. That the determination of the premium is just there can be no question; we wish the matter had been rendered more difficult of solution by a greater uniformity of excellence. The successful work is simple in conception, and though full of movement, yet somewhat deficient of spirit. The Saviour occupies the centre of the composition, being preceded by a crowd of people, and followed by his disciples. When we consider that the lists were open to every free lance, the number of competitors is not great, and yet the guerdon is ample. It is however to be regretted, that out of twenty-four works of Art studied and sent forth in competition, there should exist in only one a sufficient degree of excellence to justify the award. We cannot help adverting to the want of artistic knowledge shown in many of these works, an ignorance only equalled by the egotism which could submit such productions to exhibition. Many of them, independently of poverty of conception, are cast in the coarsest plaster, and so indifferently sketchy, as to be altogether unfitted for execution in the manner proposed. In the subject-matter there is little *outré* at originality; the current subjects of the time of course supply their quota, as for instance, "Comus" curiously enough yields three compositions from one passage. Others are—"The Death of Boadicea," "The Entry of Christ into Jerusalem," "St. Paul Preaching," "Orpheus," "Richard II. and Bolingbroke," "The Slaughter of the Innocents," "The Fall of Satan," &c. &c. It is proposed to purchase another of these works for execution in bronze—"The Death of Boadicea" is in contemplation. The work to which the premium is awarded is a bas-relief, with one or two figures approaching alto-relief; but this qualification is not sufficient to vitiate the decision.

THE ARCHITECTURAL ASSOCIATION.

We referred in our last number to the intention of this society to open an annual exhibition of drawings, &c. at the rooms of the New Water Colour Society; this intention they have carried out, and we have accordingly paid a visit to the gallery, for the purpose of noting what prospect there is of ultimate success attending their primary efforts. Had our expectations been great we should have felt disappointment, but knowing the difficulties which ever stand in the way of all first attempts to get together an exhibition of artistic works, not of the most popular kind, we must give the society its due meed of praise for what they have done, and express a hope that sufficient encouragement may be shown to induce them to persevere. It is not necessary that we should enter upon a critical examination of the respective works which are suspended on the walls, inasmuch as a large number of them have already appeared before the public; as, for instance, several of the competition designs for the Army and Navy Club House, Mr. Papworth's "Facade to St. Maria del Fiore at Florence," his "Metropolitan Music Hall," and "National Record Office," and many others we could name. Added to these are not a few which can scarcely be called legitimate associates of architectural designs; such as some clever water-colour drawings of ancient ruins, and interiors of the class one is accustomed to see in an ordinary picture exhibition, views of old English churches, and here and there a design for some article of furniture. Now all these, though excellent in themselves, are scarcely

what we expected to find here, and which we trust another year will render quite unnecessary for the mere purpose of covering the walls. It must, however, be borne in mind that this Association is composed chiefly of young practitioners, who, by the way, appear to have incurred considerable expense in getting up this exhibition—an expense which, it is to be hoped, the veterans in the profession will assist them to bear. We should indeed have been pleased if some of these had stood forward with their names and their works to aid the objects of the Society; such assistance would have proved alike honourable and profitable to all parties, as fellow-labourers in the same cause—the welfare of their Art. It is difficult, however, to associate old and young in any common object; opinions differ, views are dissimilar; age, if it brings experience, does not always bring wisdom nor consideration for others; and youth is often self-sufficient, egotistical, and impatient of control. These remarks are made in no unkindly spirit, nor with a personal allusion to this Association, nor to the great body of the profession; but we desire to see unanimity among them all in their efforts to direct public attention, and enlist public feeling in furtherance of their Art, without which every isolated effort will be rendered nugatory and fruitless. The Architectural Association has our best wishes for its ultimate success; let us hope this feeling will extend to others who may more effectually assist in accomplishing it.

ART IN THE PROVINCES.

GLASGOW.—The Subscribers to the Art-Union of Glasgow assembled on the 13th ult. to receive the Annual Report of the Committee, and to witness the drawing for the distribution of prizes. The Report is encouraging; it states that the increase of subscribers since the last meeting has been 400, and that there is every prospect of the present list being greatly enlarged. The engraving of "Harvest," by Wagstaff, from the painting by B. Macenee, R.S.A., has been delivered to the subscribers of the last year, and that for the present year, "May Morning," engraved by W. H. Simmons, from the picture by E. Corbould, is now ready for distribution. The Committee have selected for the subscribers of 1849-50, Mr. T. A. Prior's engraving of "Whittington," after F. W. Newenham, a print we noticed in our "Reviews" a month or two back, and which we think the Committee have done wisely in thus appropriating. It is also proposed to lithograph, in the best manner, the same size as the original, Philip's picture of "Highland Courtship," one of the prizes to be allotted. This Society adopts the plan of selecting the prizes through their Committee; they who are entitled to them afterwards making their own choice, according to seniority in the drawing, from these. There is something in this plan which we think worth consideration by similar Societies; it probably ensures a judicious selection of works, without forcing on the subscriber such as he may not approve, except perhaps in the last two or three chances. At this distribution twenty-four paintings were allotted, ranging in price from 120s. downwards; the most important of them was J. Noel Paton's large and clever picture of "Christ bearing his Cross," formerly exhibited, if we mistake not, at Westminster Hall. In addition to the above class of prizes were six casts of Mossman's statuette of the "Wayside Flower," and thirty Indian proofs before letters of the engraving "May Morning," framed and glazed. It is somewhat singular that one subscriber, the Earl of Eglinton, gained a prize in each of the three classes. We annex a list of the pictures selected:—

- * "Christ bearing his Cross," J. Noel Paton, A.R.S.A., 120s.; John Ewing.
- * "Vessels in a Light Gale," E. W. Cooke, 70s.; Mr. Shirley, Greenock.
- * "Hill Preaching in the West Highlands," James Drummond, A.R.S.A., 60s.; O. P. Macindoe.
- * "Peace in a Cottage," J. E. Lauder, R.S.A., 40s.; W. Kidston, Jr.
- * "View on the Scarborough Coast," Aaron Penley, 30s.; Alex. Muir.
- * "Ferry on the Clyde," J. C. Brown, R.S.A., 25s.; Mr. Finlayson.
- * "Fruit, &c.," W. Duffield, 21s.; Mr. David Smith.
- * "Basket of Corn," H. Jutsum, 15s.; Adam Knox.
- * "Caught Napping," T. Clater, 15s.; James Watson.
- * "Heath Scene," J. Starks, 15s.; Earl of Eglinton.
- * "On the Water of Ayr, near Barmingham," J. M. Donald, 15s.; George Stirling.

- * "Highland Courtship," John Phillip, 15s.; James Gibb, Manchester.
- * "Castle of Eza, near Nice," C. R. Stanley, 14s.; E. Montgomery, Montreal.
- * "Forest Scenery," F. H. Henshaw, 10s.; A. Stewart, Dumbarton.
- * "Hide and Seek," J. P. Marshall, 7s.; Mr. Douglas.
- * "The Drunkard Punished," J. A. Fuller, 5s.; Mrs. McInroy, Greenock.
- * "Loch Ard," Allan A. M'Dougal, 5s.; Scott & Drysdale.
- * "On the Cowal Coast," W. D. Clarke, 5s.; D. McDonald.
- * "Near Easby, Yorkshire," James Peel, 5s.; John Clark, Greenock.
- * "Lane in Kent," A. Vickers, 5s.; Robert Jamieson.
- * "Near the Troascha," A. Richardson, 4s.; James White.
- * "Effect of Nature near Derby," A. Richardson, 4s.; A. C. Cruikshank, Aberdeen.
- * "On the River Sluggway, N. Wales," J. W. Oakes, 3s.; J. F. Mackay, Greenock.
- * "Pembroke Mill, Devonshire," J. W. Oakes, 3s.; Robert Watt.

PICTURE SALES.

THE various annual picture auctions have commenced for the season with unprecedented vigour; the last page of the *Times* newspaper offers daily demonstration of the fact. Perhaps it is a favourable sign for the living artists that so many old mediocre pictures are seeking a forced market, as the prices of this class are decidedly on the wane; and, with the advancing intelligence of amateurs, it becomes impossible for them ever to recover their former "figure." The numerous sales by the hammer of these inferior and decayed works are a sure indication of a general *sauve qui peut*. The sales hitherto have been of a very trashy species, with one exception, that of a collection (anonymous) of good pictures of our own school. If we could have named the possessor and shown that he was not one of those who infest the traffic in works of Art, it would have been worth notice to detail the prices at which the pictures were knocked down; but as they are nearly all *still purchasable*, the record of these amounts would supply no guide to their pecuniary estimation. The picture that was marked at the highest sum, is "The Sleeping Beauty," by D. MacIose, R.A. This was registered at 651s. The dramatic excellence with which the biddings for this picture were performed would be worthy of the legitimate drama: it was the perfection of histrionic art—a farce of the most refined truth. Among the pictures in this sale were those of Edwin Landseer, W. Collins, Sidney Cooper, E. Stanfield, Creswick, Muller, &c. One picture (lot 11) was printed in the catalogue with the name of F. Danby. The picture was legibly signed Thomas Danby: this, which was most probably an error of the printer's, should have been corrected in the printed proof of the catalogue; and although not of much consequence, from the low price it was *bond fide* sold for, yet the purchaser is believed to have bought it under the belief that he had obtained a picture by the Associate of the Royal Academy, instead of one by his son. As a sample of what is yet in store of even excellent works of Art of various kinds, the *Times*, of March 13, had attached to the name of only one auctioneer the following announcements:—

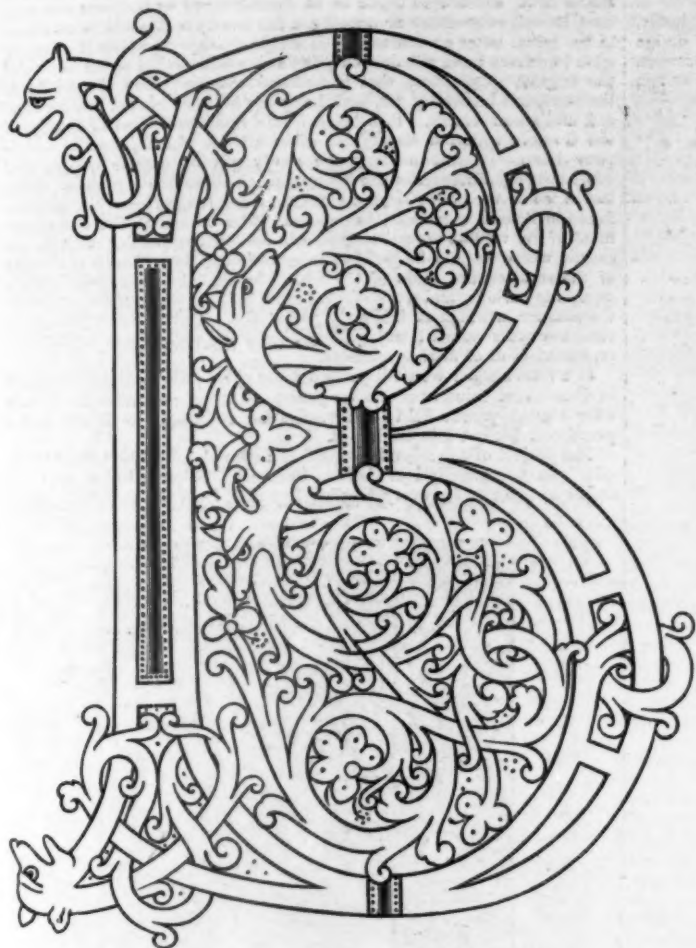
March 15. Miniatures from Stowe. 16. Collection of Pictures. 17. Idem, with thirty pictures by the late H. Howard, R.A. 21. Pictures. 23. Mr. Blayd's pictures. 24. Continuation of Mr. Blayd's pictures. 26. Antique gems of Mr. Du Roveray. 27. Carvings and bronzes of the same gentleman. 30. Mr. Blayd's early Italian pictures. 31. Continuation of the same. April 12, 13, and 14. Pictures and stained glass from Germany. End of the month of April. Pictures at Aston Hall, near Birmingham, and Messrs. Town and Emanuel's decorative objects. May 4 and 5. The gallery of the Marquis of Montcalm, from Montpelier. 11. The cabinet pictures of Mr. C. Brind. June 2. The Spanish pictures of Mr. T. Purvis, Q.C., and June 9. The early Italian pictures of Mr. Conyngham. There is not much in these announcements to excite any extraordinary interest among the frequenters of the picture markets; nothing in short of more than the average merit of what we are accustomed to see submitted to the hammer in the spring of every year, except, perhaps, the Montcalm Gallery.

THE LONDON INSTITUTION.

We are rejoiced to see this body, so valuable as a means of instilling information of all characters in the minds of the worthy citizens of this metropolis, embracing more warmly than ever the cause and interests of Art. Only a short time since the *soirées* of the Institution, frequented by a large majority of distinguished visitors, and abounding in objects of interest to the lovers of mechanical science, offered little or nothing as representative of the Fine Arts. The matter seemed not to have come within the scope of the Institution, but it is far otherwise now; and we think we may regard the fact as a great end gained, and a sign of increasing utility. Art must eventually prove and maintain her rights; her banishment from learned societies has been so long and so tyrannically insisted on, that she at last throws aside the feeling of exile, and returns home less as a captive than as a conqueror. In Institutions having for their great object the cultivation and progressive development of the public mind, the benefits derivable from a study of Art must be apparent. The wonders of mechanical invention—the power of the steam engine, the rapidity of the calculating machine, the vast comprehensiveness of the microscope—whenever exhibited, must act upon the intellect of society, and beautifully depict the relative positions of man and his Maker; but the poetry of Art is requisite to touch the soul and influence the affections. Our observations are elicited by a visit to the last *soirée* of the London Institution held on Feb. 14, when the rooms were thronged with a "goodly company," for all of whom something presented itself of amusing or instructive nature. A lecture was delivered by Dr. Ward on "Comparative Physiognomy" in the theatre, when all present retired to the library, which was well furnished with favourable examples of natural and scientific objects.

We were struck with the elegant designs upon some textile fabrics of barbarous manufacture from Timbuctoo, distributed on one side of the gallery, which might easily have been mistaken for the products of some nation much more advanced in the scale of civilisation. Specimens of Egyptian antiquity were by no means wanting; they included some pieces of finished porcelain and a mummied chameleon. Mr. Chaffers, F.S.A., supplied, from his own museum, a collection of Roman pottery discovered in London, including a vase of most remarkable and beautiful character. The process by which this vase was executed, might we think be introduced with good effect at the present day. It appeared to have been thus managed:—The body of the vase being formed of a dark-coloured clay, a pale-yellow clay was obtained and modelled into various leaves, stems, and other foliated ornaments which were then applied to the exterior of the vase. By this means a faint bas-relief was acquired, with the additional advantage of the field or surface being of a different colour from the raised enrichments. Mr. Tite, Hon. Sec., L.L., exhibited a very elegant set of twenty-eight silver counters or jetons of the period of Charles I. They are thin, but of about the diameter of a shilling, and are exquisitely engraved with full length figures of the kings of England, commencing with Edward the Confessor, accompanied by inscriptions supported by lions. A perforated box of the same metal encloses them, having at the top a portrait of Charles and at the bottom one of his Queen Henrietta Maria. At the end of the room were two very large cartoons by Frank Howard, representing scenes in the life of Edward the Black Prince, accompanied by a sketch in colours showing their ultimate application in the Grammar School, Preston. A design for a silver salver, containing many figures, was also exhibited by the same artist. A number of pictures of the modern school appeared on the walls, and the department of wood-carving was represented by the bold and beautiful productions of Mr. W. G. Rogers, destined for the pulpit and organ gallery of the church of St. Mary-at-Hill, London, to which we refer elsewhere.

EXAMPLES OF MEDIEVAL ART APPLICABLE TO MODERN PURPOSES.



India), that the scribes or artists in gold seem to have formed a distinct class.

The next luxury was the employment of vellum stained of a rose or purple colour; the earliest instance of which is recorded by Julius Capitolinus, in his life of the Emperor Maximinus the younger, to whom his mother made a present of the poems of Homer, written on purple vellum in letters of gold. This took place at the beginning of the third century.

For upwards of a hundred years the practice seems to have continued of rare occurrence, but, towards the end of the fourth century, we find from a well-known passage of St. Jerome, that it had become much more frequent. It was, however, confined wholly to copies of the Scriptures and doctrinal books. A fragment of the New Testament in the Cottonian library (Titus, chap. xv.), is the earliest example remaining in this country, and was written about the fifth or sixth century. This taste for gold and purple manuscripts seems only to have reached England about the close of the seventh century, when Wilfrid, Archbishop of York, enriched his church with a copy of the Gospels thus adorned, which is described by his biographer Eddius as almost a miracle, and before that time, unheard-of in this part of the world. But in the eighth and ninth centuries the art of staining the vellum seems to have declined, and the colour is no longer the same bright and beautiful purple, violet, or rose colour of the preceding centuries.

Manuscripts written in letters of gold on white vellum are chiefly confined to the eighth, ninth, and tenth centuries. Of these, a copy of the Gospels in the Harleian Collection, (No. 2788,) is one of the finest examples extant. In England the art of writing in gold in early times seems to have been but imperfectly understood, and the instances of it are very uncommon. It was less employed in the eleventh, twelfth, and thirteenth centuries than in earlier times, but it again came into usage in the fourteenth century. It then exhibits, however, a totally different appearance from the ancient Art, and the gilding seems to be applied not in a liquid state, but in leaves.

From the eighth to the eleventh centuries occur in Greek and Latin MSS. initial letters (sometimes of a large size), at the commencement of books and chapters, fancifully composed of human figures, animals, birds, fish, flowers, &c. These letters generally correspond with the subject they ornament. In an alphabet given by Montfaucon from MSS. of the tenth and eleventh centuries, are many examples which

beginning our article with one of the magnificent letters with which early manuscripts were so profusely decorated, it may not be considered superfluous to point out some of the characteristics of illuminated books executed anterior to, and about the period of, the example we have chosen. In doing so it will be beside our purpose to enter upon a history of writing before an additional interest was given to manuscripts, either from the richness of the materials employed, or from the artist being invited to join the scribe in producing for the use of princes and nobles, or for the service of religious communities, copies of the Scriptures, or devotional books, in a style calculated to show their appreciation of those sacred volumes.

The earliest enrichment applied to written documents appears to have been the employment of red letters to mark the titles, commencement, or most important words. These are found in the most ancient Egyptian manuscripts, and frequently in connexion with mythological figures, painted in the most simple and gaudy colours, blue, red, green, yellow, and white. From Egypt the practice may have passed to Rome and Greece, as we learn from Ovid and Pliny that long before the destruction of Pompeii the Romans were accustomed to rubricate their manuscripts and adorn them with painting.

The initial letters of manuscripts of the earliest periods were not distinguished in size from the rest of the text, the whole being then written in capitals, the colouring being of a very simple character. During the first ages of Christianity, however, a practice began to prevail of giving extraordinary brilliancy and splendour to books produced for those who could afford the cost, by means of writing in gold.

The process of laying on and burnishing gold and silver appears to have been familiar to the Oriental nations from a very remote period, and was so common among the later Greeks (who probably derived their knowledge from Egypt or



are both singular and ingenious, such for instance as an H, composed of two men, each placing a foot on a blazing altar; a T, represented by a fox on his hind legs, holding a pole on its mouth horizontally, from each end of which is suspended a cock.

The Irish, or Hiberno-Saxon school of illumination, though originally, no doubt, borrowed from the Latins, is characterised by a style of design and execution not found in the MSS. of other nations. This style is seen in the greatest perfection in the celebrated Durham Book in the British



Museum, written in the beginning of the eighth century. The chief features of the ornaments and letters are extreme delicacy and intricacy of pattern, the most ingenious interlacing of birds, knots of various geometrical forms composed of bands crossing each other in all directions, sometimes terminating in the heads of serpents or birds, to which may be added the use of red dotted lines round the edge of the larger letters.

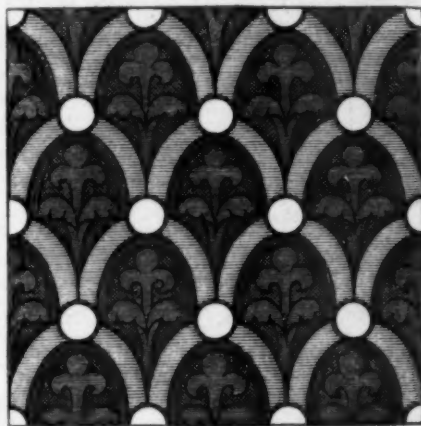
The drawings of the Apostles and other figure-illustrations found in manuscripts executed before the twelfth century, are generally of a very rude character, and present a wonderful contrast to the accuracy, delicacy

and taste generally exhibited in their initial letters, borders, and architectural details.

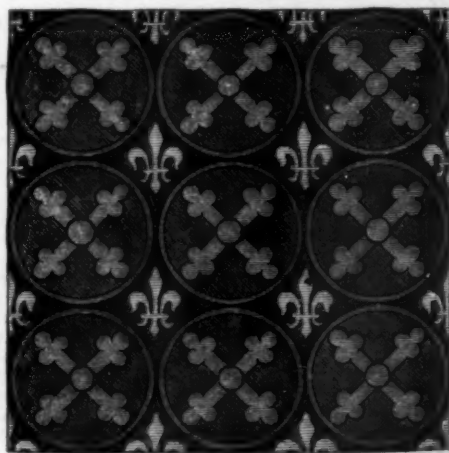
Towards the close of the tenth century a decided change took place in Saxon MSS., which then began to be distinguished by boldness and richness, as well as accuracy of drawing, a fair example of which is exhibited in the initial letter commencing this article, though of course it is impossible to convey in an uncoloured print a satisfactory idea of the beauty of the original illumination, that is outlined with vermillion, the whole of the ornament brilliantly gilt, and the spaces between picked in with blue, red, and green colours. It is taken from a remarkably fine Latin copy of the Gospels, with the canons and other articles which generally accompany them. Its illuminations are richly gilt on purple vellum, and consist chiefly of figures of the Evangelists and ornamental initials. Some leaves are covered with elegant mosaics, which remind us of the patterns found in Roman tessellated pavements. The canons at the commencement of the volume are written between columns supporting semicircular arches, which we may be justified in considering as authentic specimens of the architectural ideas of the age. The capitals of the columns are especially curious, and with the columns themselves, probably show us the manner in which at this early period the architectural ornaments of churches were painted and gilt. In some instances there are evident representations of marble columns.

In a future paper we shall point out the chief peculiarities to be found in illuminated volumes of a later period, as there can be no doubt they offer a most prolific field for investigation and study to all who either practise or take an interest in Art.

The subject of our second woodcut is a very elegant Ciborium of silver-gilt, from the cathedral of Sens in France. The cathedral of Sens possesses an interest for every English traveller, from its containing in its



treasury, besides a number of other curious relics, a quantity of vestments, stated (with every probability of truth, from their style and character) to have belonged to Thomas à Beckett, who resided at Sens for some time between his flight from England in the year 1164, and his return in 1170. This Ciborium, from the character of its ornaments, cannot be dated long after Beckett's visit, and may have been there at that time. A tragical story is told in connexion with it by the authorities of the cathedral;



they state that in the year 1541 a young man of the environs of Nevers stole it while hanging over the altar, and being discovered, was condemned and burned alive before the cathedral.

For the information of those unacquainted with the uses of the various utensils employed in connexion with the ceremonies of the Roman Catholic Church, we may state that the term Ciborium was formerly used to signify a canopy or covering for the altar, supported by four pillars,

before the more modern custom prevailed of leaving the altar exposed, and fixed to the wall. Its uses were to cover and protect the altar, to sustain the curtains that were drawn round it, to support the cross rising from its roof, and for the preservation of the holy Eucharist which was usually suspended from the centre under the cross in a pix, generally in the form of a golden dove.

Ciborium also signifies a vessel (such as our specimen) in which the holy Eucharist is reserved. Formerly the blessed sacrament was reserved only for the communion of the sick, and kept in a smaller and more portable vessel, called a pix.



The more modern custom of administering the communion to all the faithful, in health as well as in sickness, has led to the introduction of the Ciborium, as larger and more convenient for the purpose.

The example here given is characterised by considerable beauty and simplicity in its forms, and great elegance in its details, and might with but little alteration be deprived of its ecclesiastical character, and made to form an excellent model for many articles suited to ordinary use. The size of the original is twelve inches in height and seven and a half in its greatest width.

Our next subject is a silver gilt grace-cup belonging to Magdalen College, Oxford. Its date can only be presumed from the shape and character of the workmanship, as its history seems to be entirely unknown to the authorities of the college. This may be fairly assumed as about the latter part of the seventeenth century, and may have been made to replace the Founder's cup, which was probably committed to the melting-pot with the plate belonging to this and other colleges to assist in supplying the necessities of Charles I. When we reflect on the many exquisite specimens of goldsmith's work, of various ages, belonging to the two universities, as well as in the king's private collection, we can scarcely help execrating the memory of those who sacrificed such beautiful relics for the mere intrinsic value of the metal of which they were composed, and which must have proved but as a drop in the ocean towards meeting the requirements of the Royalists. A few scattered specimens still exist to make us sensible of the treasures we have lost. Our example is not one of them, but it possesses some features worthy of application to modern purposes. The bowl, which has something of the appearance of an inverted balloon, is rather singular than beautiful, but the stem has a great deal of character which may be employed to advantage.

The two following cuts represent specimens of diapering, from stained glass in the celebrated cathedral at Chartres. This cathedral is one of the most interesting in France, not only from the great profusion of magnificent painted glass still remaining in it, but also from the numerous effigies of a very early character with which its exterior is decorated, and the fine examples of carving of various ages, down to the period of the renaissance, to be found in its interior.

Nearly the whole of the windows are filled with the original glass, still in a very excellent state of preservation. They were painted during the thirteenth century, when two modes of filling windows with stained glass prevailed. The one, in which tints were very sparingly used, (both from notions of economy and also for the more free admission of light); and the other, where the whole window had a gorgeous, mosaic look, which has been compared to a Turkey carpet, or the designs produced in a kaleidoscope, from its rich combinations of colours and fanciful distribution of geometrical forms. The whole of these windows are of the latter character, the general arrangement being, a broad border of foliage within the mullions, inclosing a succession of medallions containing subjects from the Scriptures; the spaces between such medallions and the borders being diapered with patterns of a similar character to our specimens. In the first example, the circles at the intersection of the bands are of white glass, the bands ruby, and the ornamental portions blue. In the second the fleurs-de-lis are of a golden colour on a brown ground; the crosses within the circles being blue.

Our last illustration is taken from a very fine specimen of embroidery made about the beginning of the sixteenth century, at Hardwicke Hall, Derbyshire, one of the seats of the Duke of Devonshire. The ground is formed of yellow silk, the outline crimson, and the branches, flowers, and fruit, of gold thread; a variety being given by some portions of the ornament being worked in a more open manner, and arranged in the form of scales.

It would be vain in the few lines we can devote to the subject, to attempt to describe the many attractions this charming old residence offers to the artist, the antiquary, or the mere lover of the picturesque.

When we enter the noble hall, ascend the ample and peculiar staircase, and wander through the spacious room, and lengthened gallery; the walls all covered with gorgeous tapestry, relieved only by portraits of the ancestors and connexions of the noble owner, or the celebrities of past times; the plaster friezes still retaining their quaint devices and colouring; the state bed of crimson velvet, with its nodding plumes of pink and white ostrich feathers, and embroidery of gold and silver; the canopy of state, of similar materials; and the ancient furniture, formally arranged, and uncontaminated by the presence of a single article of modern character; we cannot help wishing to dispense with the intrusion of even a modern attendant, and to be left alone free from all influences but those of the genius of the place, to examine its contents with the interest they deserve, and to ruminate on the many strange scenes that may have been enacted in their presence.

Who can enter the room in which the arms of Mary Queen of Scots are carved conspicuously over the door, with the date of 1599, repeated in the various panels and said to have been prepared at that time to receive the black velvet bed, window-curtains, and tapestry still standing in it (embroidered by her own hands while a prisoner at Chatsworth) without a feeling of sympathy for one whose greatest misfortune consisted in being beautiful, and whose greatest fault, in the eyes of her subjects, was a rigid conformity to the rules and ceremonies of the religion in which she had been educated; whose life was first rendered miserable and then taken by a rival queen whose reputation has been gradually waning, as modern investigations have shown how large a share of the faults and weaknesses peculiar to the female character were, in her case, blended with the masculine energy and talent, calculated to secure popularity among a half civilised people; who knew little of, or disregarded the vices of a court, or the cunning, duplicity, and treachery of the diplomacy of the time.

Or, who can examine the portraits here brought together of men celebrated as warriors, as statesmen, or as philosophers; or of women, whose charms, or whose wit, made them equally celebrated; without dwelling for an instant before the interesting likeness of the extraordinary woman who raised Hardwicke, and with whom building seemed to be almost a passion.

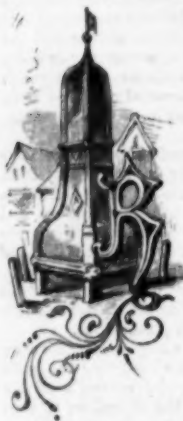
The clear delicate complexion (even in age), the handsome features, and shrewd penetrating expression of this interesting portrait, make us feel that we are in the presence of one whose beauty, talent, and tact, were likely to have made her the wife of four husbands and the founder of a noble family—a family, with the chiefs of whom, power and popularity have almost invariably gone together; whose pride it has been to distribute the greater portion of their wealth at its source; and, while maintaining the hospitality suited to their rank and princely fortunes, have made their bounty felt through every grade, down to the very lowest of their dependents; and thus, by promoting the happiness of all, they secured to themselves an amount of attachment and devotion better calculated to maintain the influence of an aristocracy than the best possible laws framed by senates.

Before bidding adieu to this venerable structure which has been as carefully preserved as if it had been deemed a sacrilege to remove a single beauty time has added to its features, we may be allowed to remark, that its external characteristics are as highly calculated to arrest attention as its internal treasures. Standing on the brow of a commanding hill, and overlooking a stately park studded with oaks, (many of them decaying with age) and yews of an unusual size, formerly denizens of the famous forest of Needwood, you approach the hall through a most picturesque gateway, in the centre of the wall enclosing the courtyard. At each angle are smaller buildings of a less decorated character; and from the coping of the walls rise at certain intervals ornamental panels terminating in small obelisks, which have a very pleasing effect. The walls being covered with fruit trees and evergreens; the gardens arranged with formal symmetry, and planted with a profusion of beautiful flowers; and the monotonous character of the building, varied by ivy creeping over nearly the whole of one of the wings,—the general appearance is both unique and delightful.

HENRY SHAW.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.THE CHURCH OF ST. ANDREW UNDERSHAFT,
THE TOMB OF JOHN STOW.

ARE OLD LONDON! We pass with a gaze of chilled astonishment along the interminable lines of nearly reddened or stuccoed houses which like the web of the spider, cross, and fret, and disturb at every step. Truly, those who dwell in modern tenements must put great trust in Providence, for they can have none in brick and mortar. Such things! Puff! We fancy we could blow them down; they will never live long enough to tell a story; they grow green, not grey, with age; and when in a humour for 'substantials,' it is indeed a pleasure to get away from them into the city, where the dwellings of old times were built to endure, and where enduring memories hang around them. Of all the time-honoured names associated with the antiquities of London, there is none in which we so much delight as that of JOHN STOW; and we feel grateful for the hours passed with so much profit and pleasure in his society, in traversing with him the lanes, and streets, and alleys—visiting the old churches (least changed of all) and contemplating the beauty of the monuments contained therein. Much as we owe him for the storehouse of antiquarian riches he bequeathed to such as desire to learn from the past what may be expected from the future, we owe still more to the earnest and honest example of the simple and single-minded old pilgrim, who was entirely devoid of all love of display—without ostentation, without an aim to achieve aught but TRUTH—which, next to his God, he worshipped; humble-minded as to himself, and desirous of means, not for the indulgence of luxury, but that he might finish what he had begun, in the fear of God, and to the glory of the city of London.

The days we have spent in turning over his interesting survey of his favourite City* and Westminster, until the shades of evening reminded us that we had been, with (despite its present living multitudes), what might be called a city of the dead! None of those senseless ones who sneered at his occupation are abroad now, nor of those, near to him in blood, but far from him in heart, who disturbed him day and

* The general aspect of the City of London from the bridge eastward to the Tower, may be seen in the above engraving, as it appeared in the year 1580. The principal feature is old London Bridge, the only roadway at this time over the Thames between London and Southwark. This bridge was the especial glory of Londoners; and all the older writers speak of it in the most rapturous terms. In the edition of Abraham Ortelius's *Epitome of the Theatre of the World*, published in London by James Shaw in 1603, its praises conclude the sum total of Great Britain's glories, when speaking of the 'Ancient and flourishing famous little of London, which, as well for beauty, riches, and trade, is not inferior but equal with the best cities of Europe. The river of Thames is beautified with stately palaces built on the side thereof, moreover a sumptuous bridge sustained upon nineteen arches with excellent and beautiful houses built thereon.' Times have indeed changed since this was written; when the nineteen arches were gloried in, which formed the strongest argument in our own time for its demolition. The fortified gate seen on the Southwark side of the bridge, was known as the Traitor's Gate; and above it were exhibited the heads of those who had suffered for treason: the reader will perceive several stuck upon poles above the eastern tower. Here it was that the head of Sir Thomas More was placed; and afterwards when about to be cast in the Thames, was purchased by

night with unfounded accusations—nor of those young buoyant spirits who cried aloud in the streets, or made rare sport, which joyed the old man's heart to hear, though it might disturb his meditations. Did we not say, truly, that we were wandering through a city of the dead! How have we gone over, thought by thought, the traits given in these cumbrous volumes of the olden time! The curious memory of Smithfield, originally Smootheheld, 'both in name and deed' 'where, save on holy Fridays,' earls, barons, knights, and citizens repaired to see or buy ambling horses, pacing it delicately; or trotters, fit for men at arms, riding more hardily; or boys racing one horse against another, with a desire of victory, or a hope of praise. And old Stow loved well to quote whatever redounded to the honour of his glorious city. Thus, from old Fitz-Stephen, he gives his eulogy thereon—'Ancienter than Rome, built by the ancient Trojans and by Brute, before that was built by Romulus and Remus, and, therefore, useth the ancient customs of Rome. This city, even as Rome, is divided into wards. It hath,' he continues, glowing with enthusiasm, 'it hath yearly sheriffs, instead of consuls; it hath the dignity of senators in aldermen; it hath under-officers; common sewers and conduits in streets: according to the quality of causes, it hath general courts, and assemblies upon appointed days. I do not think there is any city wherein are better customs.*' And then, after enumerating their customs, he continues, 'The only plagues of London are immoderate quaffing among the foolish sort, and often casualties by fire.' How pleasantly does Stow enumerate the changes which had taken place since the Chronicle was written, and which he considers improvements. He tells us how 'the skinner's dwell in Budge Row, instead of in St. Mary Pollipers; how 'the vintners have moved from the Vine Tree into divers places; but that 'the brewers, for the most part, remain near to the friendly waters of the

conduit in the Cheap,* into Grass Street and St. Nicholas' Shambles; and 'the Paternoster bead-makers and text-writers are gone out of Paternoster Row, and are called stationers of



CHEAPSIDE CROSS.

Paul's Churchyard; he also says that 'the patten-makers of St. Margaret's, Patten's Lane,

lovers of their city, proud of it as the focus of England's greatness. Their enthusiasm is pleasant to read. Stow never let slip a chance of lauding his London; and William Camden, in his *Remaines*, did the same by his native country generally. His hearty, sterling English feeling makes him speak of his countrymen as 'this warlike, victorious, stiff, stout and vigorous nation; of his country as 'walled and guarded by the sea, with safe havens, so that it may be termed the lady of the sea; of the air as 'most temperate and wholesome, and of the language as a



OLD LONDON BRIDGE.

Thames; how 'the poulterers have gone from the Poultry, between the stocks and the great

his daughter Margaret Roper, and piously buried in a leaden case in the family vault in St. Dunstan's Church, Canterbury, where it still reposes. This entrance to London was defended by a portcullis and a draw-bridge beyond. The stack of houses beyond that formed a second Southwark gate and tower, which was finished in 1579, and it consisted of four circular turrets, connected by curtains and surmounted by battlements, containing a great number of transom casements; beneath was a broad covered passage, the building projecting considerably over each side of the bridge. It was a noble and ornamental structure, but the most splendid and curious building which adorned London Bridge at this time, was the famous Nonesuch house, so called, because it was constructed in Holland, entirely of wood, and being brought over in pieces, was erected in this place with wooden pegs only, not a single nail being used in the whole fabric. It is the next building seen in our view with central and side towers, and was most elaborately carved and painted. For further information on this structure, we must refer the reader to Mr. Thomson's learned and curious volume, *The Chronicles of London Bridge*.

* The elder London antiquaries were true men, hearty

selection of the best qualities of all others, 'gathering the honey of their good qualities, and leaving the dregs to themselves. How then can the language, which consisteth of all these, sound other than full of sweetness!'

* The Cheapside Cross and Conduit are exhibited above, from Le Serre's engraving representing the entry into London of the queen mother Mary de Medicis to visit her daughter Henrietta Maria, the queen of Charles I. The cross was destroyed on the 2nd of May 1643, under the pretence of its being papistical, by the fanatics who had begun their reign of gloom. A troop of horse and two companies of foot waited to guard those who demolished it, and at the fall of the top-cross drums beat, trumpets blew, and multitudes of caps were thrown in the air, and a great shout of people with joy. The 2nd of May the Almanack sayeth was the invention of the Cross, and the sixth day of night was the leaden pope's burnt in the place where it stood, with ringing of bells and great acclamations, and no hurt done in all these actions. The Conduit of West-cheap was built by John Wells, grocer, mayor in 1433, who caused fresh water to be conveyed from Tyburn to the conduit here for the service of the city. Water at this time was procured for home consumption at these conduits, to which apprentices and others were sent; and the large water-pots in which it was carried home, form a curious feature in some of the old views surrounding the various conduits.

are clean worn out.' And after much more information of the same sort, he comments upon the charge of 'immoderate quaffing' and 'fire casualties,' and mourneth that quaffing is mightily increased, but adds that great preventatives are used against fires; of himself he complaineth of various faults, which excite a smile when the present state of the streets is considered, how that a number of cars and drays, carts and coaches, *inconvenience the streets,** and 'the coachman rides behind his horses' tails, and looketh not behind himself; and the drayman sleeps, and suffers his horse to carry him home, although, except on royal service, 'no *shod*' carts should enter the precincts of the city.

We often close our eyes after the perusal of a particular passage, and recall the scenes so simply yet so graphically pictured by this most patient of historical antiquaries. We conjure up the gay presence of Richard Nevill, Earl of Warwick, who 'lodged,' with his six hundred men (whose red jackets were embroidered with ragged staffs before and behind), in Warwick-lane. *Beef-eaters* they might well be called, devouring 'six oxen at breakfast!' merry men! ready to roister in the city, and prank gaily through the streets, to the great annoyance of the city fathers, and the great delight of the mild and fair city maids, who, however mild and fair, were, and are, ever more ready to prefer such scarlet-jacketed knaves to the more grave apprentices.† Or, in the reign of the Seventh Henry, we hear the bells of the nearest steeple ringing a sort of half joyous, half solemn peal, giving notice to the poor, that Richard Redman, the Bishop of Ely, was about to go forward; a man of holy and unbounded charity, maintaining great housekeeping, an *alms-dish*, and scores of those who could do no work, and yet caused the bells to tell of his progress, so that the poor might come forth and receive each his largess at his hand, given with a sweetening and preserving blessing. And truly the people did pour forth abundantly to taste his charity. Our religious ancestors certainly excelled in this 'most excellent gift; and it is no small merit to our City Historian that at the very name of charity, his heart seemed to open widely, as the rose opens its beauty to the sun. He quotes the statement of Venerable Bede, 'how that the prelates of his time, having peradventure but wooden churches, had, notwithstanding, on their board at meals one *alms-dish*, into which was carved some good portion of meat out of every other dish brought on their table; all which was given to the poor, *besides the fragments left.*' The rare lesson thus conveyed being, not that the 'fragments' only were given to the poor—we are all ready enough to cast the 'fragments' when our hunger or our taste is satisfied, to the poor or to the dogs, caring little which, inasmuch as being no

* For a notice of the popular dislike to the increase of coaches in the streets of London, we must refer to the series of illustrated papers on early carriages, published in the previous volume of this Journal. Nothing could exceed the virulence with which they were hated by the vulgar, who termed them *hell carts*, and abused all who rode in them.

† The city apprentice of the days of Stow is delineated in our cut above, with his water-jug as he would go to the conduit on service of his master. The peculiarity of civic costume at this time was its plainness; the elders dressed in long furred gowns over their doublet and hose, the younger ones and apprentices were gownless; but all were distinguished by 'the city flat cap,' of which a cut is here given. These flat caps are the 'statute caps' alluded to by Shakespeare in *Love's Labour's Lost*, and they were so termed because they were enjoined by the statute of the fifteenth of Queen Elizabeth to be worn 'by all persons above the age of six years (except the nobility and some others) on sabbath days and holidays' upon penalty of ten groats. This was done 'in behalfe of the trade of cappers,' for it was also enjoined that each cap should be made of wool, 'anit, thicked, and drest in England.'

longer needed, they become unpleasant—but the lesson was to have, as Christ said we must have, 'the poor always with us,' and thus to provide for them, carving into the alms-dish, in the first instance, a portion of whatever was provided for ourselves. To our mind this was a noble custom, a lesson of piety and Christian charity, a text, and a sermon. Surely this was render-

ing our feasts 'a bond of love.' But much as the Church was given to deeds of charity, there is ample proof in our chronicles that a love of feasting was time out of mind a characteristic of the worthy citizens of London. Their inordinate desire after the good things of this life was deemed necessary of retrenchment by an act of council, reprinted in 1680, that no 'maior or sheriff should have at their table any more than courses one, not to consist of more than six dishes' and no banquet after dinner save 'ipocras and wafers!' It would be curious to know if this act of council *hath been repeated.* We should suppose it has, to judge from the long bills of dainty fare which we see announced in the daily journals on the annual accession of each city monarch.

His intense love of the city makes old John Stow an enthusiast in all that concerns it; each drop of the Thames glitters like a diamond in his eyes, and every pebble is a jewel; and yet much as he honoured relics of all kinds, he honoured them only as types of greater things—as data to go from, as texts to preach upon. As we have said, the beauty of his character was truth, and in truth only was his strength; it was the care of his life to think, to act, to speak, to gather truth. He was neither an abstract historian, dealing only with principal events, nor was he a hunter after mere dust and ashes, bits and scraps, but a thinker and combiner, being himself the rare combination of an historian and an antiquary; minute in all small things that tended to the illustration of great things, and, knowing that the universe is made up of atoms, deeming no atom of that universe beneath his notice. Every little detail of the Christmas and Easter pageants is given in his 'Survey,' with a zest of enjoyment at innocent pastimes; and the few words of introduction to his description of the May-games, is redolent of the perfume of the hawthorn and wood-violet. No cold, dry, chipping antiquary, not even Jonathan Oldbuck, could write thus:—'In the month of May, namely, on May-day, in the morning, every man (except impediment) would walk into the sweet meadows and green woods, there to rejoice their spirits with the beauty and savour of sweet flowers, and with the harmony of birds—praising God in their kind!'

All through the history we note the same holy feeling, not thrust in, but the spontaneous growth of the good man's mind, even as fair flowers spring up amid the ruins of old Rome; for instance, in the chapter concerning the Sports and Exercises, we have been delighted with picturing the bonfires according to his description:—'The wealthier sort, at Midsummer, setting out tables before their doors, illumed by the blaze of those sacred fires, and upon the tables placing stores of sweet bread and good drink, whereunto they would invite their neighbours and passengers also to sit and be merry with them, in great familiarity, praising God for his benefits bestowed on them. These were called *bonfires*, as well of good amity amongst neighbours, that, being before at controversy, were there, by the labour of others, reconciled, and made of bitter enemies loving friends.' But good Master Stow writes as

if hearty reconciliation were the work of a moment. Such freedom of trust is sure evidence of a foolish or a noble mind; and, of a truth, there was no folly in that of John Stow.

Charles Knight calls Stow a 'trudger and trencher' in the field of London antiquities, and so he was; but he did not confine himself—as we have already shown—to mere 'trudging



CORNHILL. NORTH-EAST VIEW.

and trenching;' while he investigated, he elevated, and his veneration for all that was ancient, fully accounts for the affection which there is no doubt he bore to the things and forms of a religion—whatever he might feel as to its spirit—which he lived to see overthrown and insulted by Henry and Elizabeth. John Stow was born, according to his biographer Strype, in 1525, a 'citizen of the citizens'—tradesmen of respectability dwelling upon Cornhill—where it is fair to suppose John was born, though he is afterwards found residing near the pump at Aldgate, and finally in Lime-street ward, St. Andrew's parish. Strype quotes his grandfather's will, which is curious from its elaborate weakness and verbosity, particularly when contrasted with that of his mother, as remarkable for its concentration and strength. After noting that his body is to be buried in the little green churchyard of the parish church, at St. Michael's in Cornhill,* and calling himself 'citizen and tallow-chandler,' he bequeaths to the high altar of the aforesaid church, for 'forgotten tithes twelve pence, to Jesus' brotherhood twelve pence, to St. Christopher and St. George twelve pence, also to the seven altars in the church aforesaid, in the worship of the seven sacraments every year, during three years, twenty pence; five shillings, to have on every altar a watching candle—burning from six of the clock till it be past seven—in worship of the seven sacraments, and this candle shall begin to burn and to be set upon the altar from all Hallowe'en day, 'till it be Candlemas day following, and it shall be watching candle of eight in the pound.' The tallow-chandler would have good weight! He also bequeaths twenty pence to the brotherhood of clerks 'to drink,' and his charity to the poor is by no means disinterested, for though he gives to a poor man and woman, every Sunday in one year, 'the sum

* The old view above exhibits a north-east view of Cornhill in the reign of Elizabeth, with the pump or conduit formerly situated at the intersection of Gracechurch Street, Cornhill, Bishopsgate Street, and Leadenhall Street. To the spectator's right appear the walls of the church of St. Peter on Cornhill. The building with the double row of pointed windows to the left is the ancient Leaden Hall, built by Sir Simon Eyre, who was Lord Mayor in 1445, having been originally purchased by Sir Richard Whittington, and presented to the city. In 1534 it was designed to have been made a bourse or exchange, but the idea was abandoned. As early as 1523 there was a market for fish here; and in 1533 another for butcher's meat, with the understanding that the charges for such sold there was not to exceed 'one halfpenny a pound for beef, and one farthing extra for mutton.' Leadenhall itself was considered as the chief garner for corn in the city under the management of the mayor. Stow says that Roger Acheley, mayor in 1512, 'kept the market so well, that he would be at the Leaden Hall by four o'clock in the summer's mornings; and from thence he went to the other markets, to the great comfort of the citizens.'

of one penny; it is to say 'five paternosters and aves, and a creed,' for the repose of his soul, so that he had more of a trader's spirit than descended to his grandson: the whole of the items are in accordance with his belief that the prayers of the living can rescue the souls of the dead; and the wonder hath always been, not that the Church, we mean the priesthood of the Roman Catholic church, receive so much from their flocks, but that they receive so little; for who with such belief would not give all their

the ducking-school as an arrant shrew. Imagine her coming in her fly cap, her hair (it must have been of shrewish red) combed back, her elbows stuck out from her grey jacket that was pinched in over her thin waist, her lips tremulous with passion, her voice 'cutting keen'—there she stands, over against the stall, which Stow, mild and gentle, and prudent, had very wisely, hearing the clangor of her approach, deserted—there she stands, railing and abusing the worthy citizen, his wife and daughters; and the longer she

rails the fiercer she becomes, not on account of the irritation caused by reply, but the more stinging irritation produced by silence; and then home she goes, and, with much railing and wicked tears, excites her husband to a breach of the peace. Now, her husband, William Ditcher, was, we take it, a small man; and John Stow was 'tall of stature, lean of body and face, with small crystalline eyes, of a pleasant and cheerful countenance, sober, mild,

and courteous; yet did she so upbraid and goad her husband, that the little Ditcher, watching his opportunity, 'leaped (as Stow deposed) into his face, and that he feared he would have dug out his eyes, and was pulled off by the neighbours;

and also threw tile-shreds and stones at Stow's apprentice, till he was driven from off the stall at his work; and coming again to John's stall, the irate Ditcher vowed if he could catch that same apprentice, he would cart him, and swore he would accuse him to have killed the man at the Mile's End, in Whit-sun week, &c. &c. This quarrel, which is so petty and insignificant, that we could wager it originated all along with the women of the family—sprang from some jealousy touching the fineries of Stow's three daughters, who, having 'good services,' came jauntily home n' Sundays, and threw, by gay breast knots and smart hoods, the less smart finery of fiery Mistress Ditcher into contempt. This quarrel, we say, shows our historian's bland and gentle nature to great advantage. He was no brawler—did not return railing for railing, and would not have noticed all this evil talk, but for the preservation of the characters of his wife and daughters, which this family most falsely assailed; and the breeze was but the forerunner of a storm of slander which followed the after career of the venerable man, who delighted so in his city's celebrity. One other anecdote only we will relate, as picturing the power held and exercised by the great in those 'good old times; and we tell it the more readily, as it sets forth the generous nature and just mind of John Stow.

Where now the hall of the drapers' company stands, stood formerly a palace, built on the site of a number of old and small tenements by Sir Thomas Cromwell, who was afterwards Lord Cromwell and Earl of Essex. One could almost fancy that a certain portion, and a very considerable one, of tyranny attached itself to that

name, so omnipresent in England even to this day. 'Sir Thomas Cromwell's house being finished,' says honest John in his description of Bread Street ward, 'and having some reasonable plot of ground left for a garden, he (Cromwell) caused the palings of the adjoining gardens to the north part thereof on a sudden to be taken down, twenty-two foot to be measured forth, right into the north of every man's ground, a line there to be drawn, a trench to be cast, a foundation laid, and an high wall to be builded. My father had a garden there,' he continues, 'and there was a house standing close to his south pale; this house they loosed from the ground, and bare upon rollers into my father's garden twenty-two foot, ere my father heard of it. No warning was given him, nor other answer, when he spake to the surveyors of that work, but that their master, Sir Thomas, commanded them to do so! No man durst go to argue the matter, but each man lost his land, and my father paid his whole rent (six and eightpence a year) for that half which was left.' This is strange enough. The petted minister of Henry the Eighth had no dread of removing his neighbour's landmark. We wonder what would be said if modern ministers were to make such an attempt! Certainly, whatever we may think of old places, the 'old times' were not always the best. It is also curious to know that the yearly value of a garden so situated in those days, was just the sum which you are now obliged to pay for an attorney's letter! Stow's parting observation upon this act of unjustifiable tyranny is quaint and pointed. He says, 'Thus much of mine own knowledge I have thought good to note, that the sudden rising of some men causeth them to forget themselves.' This was a keen and cutting reproof to the son of the Putney blacksmith. And for all that, Sir Thomas Cromwell's injustice, gross as it was, did not force Stow to take a revenge which ordinary men would have taken—the revenge of silence as to his good deeds. Both are long since dust and ashes. The wounded



TAILORS' HALL.

worldly goods to secure their own salvation. Either John Stow's mother was of a different faith from her husband's father, or she had imbibed the spirit that was purifying the sacrifice; she bequeathed her body to be buried by her husband's, in the same parish, allowing a proportion to bury her decently, 'ten shillings, to drink withal, after her funeral,' an unconditional and unrequited gift to the poor of 'five shillings,' and these pious and trusting words of the belief in free redemption:—

'I bequeath my soul unto Almighty God, my Maker and Creator; and to his only Son, our Lord Jesus Christ, my only Saviour and Redeemer; with the Holy Ghost, and into the fellowship of the holy host of heaven.'

Whether he followed his family's occupation or not, has been matter of grave debate. It is now ascertained that he pursued the trade of a tailor, which it is very clear he exercised in the early part of his life, from the record of a quarrel he had with a certain man named Ditcher, whose wife appears to have deserved

* Grindall in his report to the Privy Council, after they ordered his house to be top-surveyed to search for treasonable books, calls him 'Stow, the tailor.' The old hall of the Tailors' Company is engraved above, from a drawing made by William Goodman in 1590. Pennant says, 'At the extremity of Thredneedle Street appears the origin of its name in Merchant Taylors' Hall, at the period when they were called "Tailors, and Linen Armourers," under which title they were incorporated in 1260; and by Henry VII. by that of the "Art and Mystery of Merchant Taylors." To the right is seen the hall with its tower, some time belonging to "a worshipful gentleman, named Edmund Creping." The lower buildings in the centre are the almshouses belonging to the company. The building, occupied a considerable space, with gardens behind reaching to Cornhill. The interior of the hall was adorned with costly tapestry, or arras, representing the life of the patron saint of the company, St. John the Baptist; it had also a screen supporting a silver image of that saint, in a tabernacle of carved work. The windows were painted with the armorial bearings belonging to the chief members of the company; it was decorated also with flags and streamers, and, when filled with tables, the floor strewn with rushes, and the board covered on festive occasions must have been "a glorious scene." The company had much plate of a valuable kind, and after the great fire of London had destroyed their hall, the melted metal of this kind alone weighed 200 pounds. The company was especially honoured by the great number of the nobility enrolled as members; and they possessed a chamber expressly devoted to the king when he visited the city, which was furnished in a costly manner, having a gallery over it, and bow-windows looking in the gardens. Rushes were discarded in this room as early as the reign of Elizabeth, and "a large Persian carpet" purchased to cover it, and in 1601 so large a sum as £30 was spent on a new carpet, which was, in 1618, superseded by one of needlework. James I., Charles I. and his queen, and James II. were all accommodated here during their visits to the city, and the company spared no expense in entertaining them.



ALDGATE AND ITS NEIGHBOURHOOD.

feelings of the antiquary trouble him no more, and the overleaping ambition of Cromwell led to the scaffold; yet Stow records his charity with right good will, and brings it forward when not called upon to do so, save by the right-minded justice of his honest nature. Mourning over the decay of public almsgiving, he says, 'I have oft seen, in that declining time of charity, at the Lord Cromwell's gate, at London, more than two hundred persons served twice every day with bread, meat, and drink sufficient.

One of his bitter foes, we should imagine, was a fanatic curate of St. Catherine Cree, who has been known to leave his pulpit and preach from the boughs of a tree to the people. He is called 'Sir Stephen; and, when Stow lived over against Aldgate Pump,* excited the honest citizens'

* The portion of the old map of London engraved above, executed in the reign of Elizabeth, shows the district connected with Stow's life and residence. The church of St. Catherine Cree is seen to the spectators left in the street running toward Aldgate. At the point where Fenchurch Street joins with it stands Aldgate pump, which is probably represented in the map, by the small building standing by itself, opposite the point of the junction. These old city pumps and conduits were frequently very picturesque, and

bitter indignation, by causing to be hanged, by his false misrepresentation of simple words, the bailiff of Rufford—'a man well beloved.' He was executed upon the pavement by Stow's door, there being at the time much disturbance 'of the Commons' in 'Norfolk, Suffolk, Essex, and other shires.'

It was not until the year 1560 that Stow addressed his 'cares and cogitations' to the compilation of his mighty chronicle, which was at first published in small volumes. It was then, to use his own words, that he consecrated himself 'to the search of our famous antiquities.' It was, indeed, a consecration to labour, and poverty, and evil report—the latter only for a time. There were literary pirates in those days, as well as in our own—miserable thieves, who pick brains when they dare not pick pockets. And such Stow found Grafton to be.* Our only astonish-



ALDOATE.

ment is, that he treats him so mercifully, particularly when we consider the truthfulness of his own nature, and the extreme sensibility of his temper, which made him most painfully alive to things that might be considered nothings to other men. He was also subjected to the visits of government officers, who believed him to be an 'admirer of antiquity in religion as well as in history.' They sadly disturbed his books and shelves, making a rare dust, and yet finding nought beyond some books and tracts with odd names. But this investigation, out of which he came purer than ever, planted an arrow in his heart that rankled and festered therein until his death. 'The false servant,' as Strype calls him, who perjured his soul to destroy the antiquary, was his own brother! Sad, sad it is, that this should so have been: it is impossible to conceive the bitter anguish such a discovery must have produced on such a mind. He alludes to it frequently and painfully; all other ills fade before it; all other wrongs are forgotten in this great one; it was as scarlet before his eyes until the day of his death. One of his marginal notes on this painful subject is singularly strong and expressive, and shows how bitterly he could feel upon a matter, which his own purity and simplicity of heart taught him to abhor:

our initial letter represents one, the pump which formerly stood at the top of Bishopgate Street, near the church of St. Mary Outwich. The house which Stow inhabited is certainly delineated amongst the rest in the view above, but it cannot now be identified. It will be seen that London was not at that time so closely built upon, and the houses had gardens attached to them. The city walls and bastions existed for its defence, and Aldgate (so called Stow says because it was one of the oldest of the city gates) has quite a fortified look; and in the old time had seen some sharp conflicts. The ditch beyond the walls which gives its name to *Houndsditch* will be observed, and the detached houses and gardens which bordered on London, and in which the citizens would disport themselves with buckler-play, foot-ball, and shooting at butts in the long summer evenings, when all were enjoined by law to 'draw a good bow and shoot a long shot.'

Aldgate as it appeared previous to its demolition in 1760 is given above.

* Richard Grafton had published a rival Chronicle of England, in which, as Stow says, 'he had set his mark on another man's vessel,' merely compiling from easily accessible materials, and had not like Stow searched in untrodden grounds. He indignantly styles his book, in allusion to his name, the 'noise of empty townes and unfruitful grafes.' To this Grafton replied by terming Stow's labours 'lyes foolishly stowed together.' The folly of literary squabbles is shown by posterity—Grafton is forgotten, but Stow is ever remembered.

'the ungrateful backbiter slayeth three at once—himself by his own malice, him that crediteth his false tales, and him that he backbiteth.'

He continued his labours despite every obstacle that malevolence and poverty threw in his way—studiously and fearlessly enduring and hoping all things. The charity he was so ready to defend ought not to have suffered him to want; and yet he found none to do for him what he had recommended others to perform in their charities. He advised all, then, to make their hands their executors, and their eyes their overseers; and yet the wealthy company of Merchant Tailors to which he belonged, and whom he once petitioned as to his distress, suffered the good old man to pine in comparative want,* when he was in the eightieth year of his age; and they could not say they knew it not, for Stow memorialised also King James, and the king—base craven to all kingly greatness that he was!—gave—what!—a home, a pension gilded with kind words! Not so; he gave him a privilege!—he gave him permission—to beg! We saw this fact printed in the *Chronicle*, and deemed it a libel upon the memory of any that had worn our royal English crown. We would not believe it, and so posted off to the British Museum, hoping not to find what we sought—in the Harleian collection. Yet here is a true copy, from the original, there extracted:—

'James, by the Grace of God, King of England, Scotland, France, and Ireland, Defender of the Faith, &c. To all our well-beloved subjects greeting:

'Whereas our loving subject, John Stowe (a very aged and worthy member of our city of London), this five and forty years hath to his great charge, and with neglect of his ordinary means of maintenance (for the general good as well of posterity, as of the present age) compiled and published diverse necessary books and chronicles; therefore we in recompense of these his painful labours, and for encouragement to the like, have in our royal inclination been pleased to grant our Letters Patents under our great Seale of England, dated Eighth of March, 1603, thereby authorising him, the said John Stowe, and his deputies, to collect amongst our loving subjects their voluntary contribution and kinde gratuities, as by the said Letters Patents more at large may appear. Now seeing

this unusual manner, to recommend his cause unto you, having already in our owne person, and of our speciall grace, begun the largesse,* for the example of others.

'Given at our palace at Westminster.'

How exceedingly touching, knowing this, are the brief words he speaks of the labours and hardships through which he had to make his way. 'It hath cost me,' he says, 'many a weary mile's travel, many a hard-earned penny and pound, and many a cold winter night's study.' How keenly will this be felt by all who seek by the labour of their fragile pen to earn a subsistence; how little thanks they receive for the pleasure they bestow, or the knowledge they impart! The sympathies they enlist are for the sorrows of others, not their own; and if they complain, or tremblingly put forth some claim to the aid and help of the wealthy and the great, they are either neglected or reproached with improvidence—as if they ever had more than they needed from year to year; or, it may be, day to day! Charles Knight supposes that Stow, 'who had long shown how secondary outward circumstances were, in his regard, and who felt that his poverty did him no dishonour, probably kept up his heart under the state of mendicancy to which he was reduced,' and also adds an anecdote for which he deserves thanks. Once, long before the poverty of Stow was anticipated, or the despicable meanness and shameful heartlessness of James established beyond dispute by his own sign manual, Ben Jonson told his friend Drummond of Hawthornden that he and Stow, walking together, met two lame beggars; when Stow, as if with some half presentiment of how he was to end his days, gaily asked them 'What they would have to take him to their order?'

With a weary heart must he have often trodden Cornhill and looked upon the wealthy merchant men who thronged Gresham's Exchange; conscious of having done his work nobly as the historian of their great city, yet unrewarded and unrecognised amid the throng, intent then, as now, on their own aggrandisement.†



ENTRANCE TO THE EXCHANGE, CORNHILL.

that our said Patents (being but one in themselves) cannot be shewed forth in divers places or parishes at once (as the occasions of his speedy putting them in execution may require), we have therefore thought expedient, in

* The company had done something for Stow, but not commensurate with his wants or his services. Herbert, in his 'History of the Twelve great Livery Companies of London,' notices an entry in the books of the Merchant Tailors Company, dated July 5, 1592, which supplies some hitherto unknown particulars of our antiquary. The first entry acquaints us with John Stow's having 'presented to this house his books entitled "Annals, &c., being a Brief Chronicle of English History;"' and that the court in consequence settled on him an annuity of 4*l.* per annum. An after entry states this 4*l.* annuity to have been raised to 6*l.* and subsequently to 10*l.* on the motion of Mr. Dove, one of the assistants, and a worthy benefactor to the Merchant Tailors' Company. So that this valuable man's services to society were not altogether so ill rewarded as has been stated. Stow's 'Annals or General Chronicle' as afterwards enlarged by Hawes, was again presented to the company by the latter in 1614, who, it is not improbable from that circumstance, was also a member of the company. The Merchant Tailors' Company has the further honour of having restored John Stow's monument in St. Andrew Undershaft Church.

Those who would know farther particulars con-

* There is no account of this 'largesse'; it is more than probable that it was never given. The date of the letters patent cited in this document is March 8, 1603. Stow was then verging on eighty years of age.

† The curious view of Cornhill above engraved, forms the background to one of Hollar's large figures exhibiting female costume, dated 1648. It gives, with all the faithful minutiae of this artist, the aspect of this principal London thoroughfare with its shops; and it shows the entrance to Gresham's Exchange, with the square tower, which forms so conspicuous an object in old views of the interior. Opposite to this in the centre of the roadway stands the conduit known as 'the tun,' which was constructed in 1382 by Henry Wallis, mayor of London, to be a prison for night walkers and other suspicious persons, and was called the Tun upon Cornhill, because the same was built somewhat in fashion of a tun standing on one end. So says honest John Stow, who adds, in 1461 it was made into a cistern 'for sweet water conveyed by pipes of lead from Tiborne, and was from thence called the Conduit upon Cornhill.' The well was planked over, and a strong cage for prisoners constructed upon it with stocks; and on the top of the cage a pillory for bakers who gave short weight, scolds, and other offenders.

cerning this venerable man—who hath drawn unto himself the highest honour the heart can give—must peruse his works, which contain the rare merit of being himself, and as such are better than any biography. It is a sad pity that his history of England has been lost; and the greater

and pleased a little with the interest we took in what she respected, opened a long chest that contains many old and valuable books, which, standing all the time close by our side, she permitted us to inspect. One we were greatly delighted to see—an old folio edition of the



CHURCH OF ST. ANDREW UNDERSHAFT.

content we have with what he hath himself written, the greater regret we feel that we have not more. Our pilgrimage to his monument was quickly performed—and luckily; for a very quiet, patient sort of woman was cleaning the vestry; she seemed much pleased by the admiration we expressed for the beauty and antiquity of the church, and assured us that many came to see the monuments, especially that of 'Master Stow.' She kept herself busied so as to have an eye to our movements, and yet was not in the least obtrusive. But first let us explain what Stow explained to us—that this church was called St. Andrew's *under shaft*, because that, in old time, in every year, in May Day in the morning, a long shaft, or May-pole, was set up there in the midst of the street, before the south door of the church, which, when fixed in the ground, was higher than the steeple. Hence the name, St. Andrew *under*, below, the shaft. Chaucer* hath assisted to immortalise the said shaft—

* As ye would here
The great shaft of Cornhill.

We could tell you the history of its downfall, but our mind is with the monuments, and the church *within*, rather than the riots of 'Evil May Day,' and the destruction that followed *without*.† It is truly a beautiful church. There is a curious communion, or baptismal table, and railing, as you enter at first; and a noble screen bordered with fine carving; a window of painted glass, very beautiful in colour and execution. Stow speaks of the liberal donations and great charities of the inhabitants of this parish; and for the first time for some years, in reply to our question concerning its present state, we were told that 'it had hardly any poor!'—of course in comparison with others. We were glad to hear this of the parish in which the remains of this good old pilgrim mouldered. There are a great many curious monuments and tablets in the church; two, particularly, within the communion table; that on the right must have been richly inlaid with brass, but has been shamefully defaced. The woman, wearied perhaps with our questions,

* This passage is not to be found in Chaucer's published works, but was quoted by Stow from a MS. now lost.

† The riot of city apprentices on the 1st of May 1517, which ended in a general onslaught against all foreigners, made stringent rules necessary for their turbulence, and May-games were for a time forbidden. From that time this famous maypole was hung upon hooks over the doors of the neighbouring houses, until a fanatical sermon was preached against it in the reign of Edward VI., which so inflamed the citizens, that after eating a hearty dinner to strengthen themselves, every owner of such house over which the shaft hung, with assistance of each other, sawed off as much of it as hung over his premises; each took his share, and committed to the flames the tremendous idol.
—Pennant.

answer to Harding's reply to Bishop Jewel's Apology. It is bound and studded with steel entirely deprived of its brightness, and a long and strong chain is attached thereto, which the woman assured us 'was solid gold, used for marking the book!' There are many other volumes of much value in that chest, and we wish they were carefully seen to, and repaired where age and insects have worn and eaten the leaves. They are without doubt the remains of what Stow makes honourable mention of:—'At the lower end of the north aisle,' he says, 'is a wainscot press, full of good books, the works of many learned and reverend divines, offering at seasonable and convenient times the benefit of reading, to any that shall be as ready to embrace it, as they and their maintainers to impart it.'



STOW'S MONUMENT.

When we thought of this, we pondered over the precious volumes the more; and would have certainly seen all contained in the chest, had not our watchful friend observed that, 'though we had come to see Master Stow's monument, we had not yet looked at it; and she did not comprehend our feelings in the least when we told her, that if we had seen it first we should have seen nothing else. She also informed us how that some years ago, one of the churchwardens

being a house-painter, painted the carved screen, and pulpit, and organ-loft, with 'oak paint;' and Master Stow's monument with 'white paint,' and that the gentlemen ever since have had much work to get it off. If he had been a tinman, we suppose, he would have coated them all with tin! Oh, the wickedness of the world! We wonder he did not repaint the twelve apostles!

At last we approached the old pilgrim's tomb. We felt as if in the presence of a shrine, and prostrated our hearts before it. There is something inexpressibly holy and happy in the figure of the venerable man: unlike all other monuments, not being marble, it has not a cold and chilling aspect. It was a long time reported to be made of terra cotta; but as it was covered with paint, some of the warm tints of the stone beneath where the paint had been destroyed led to the mistake. It has the smooth, stained, shining (we had almost said *scarred*) look of very old ivory, and no design could better express the character of the historian. He is seated at his table, writing—there is an old swan-quill in his hand. Notwithstanding that the bridge of his nose has been carried away by some rude assault, the full-orbed brow, and the concentrated, yet benevolent mouth, are at once intellectual and amiable. We have seen no engraving that conveys this peculiar expression. There is a clasped book, of the same character as those we had just been inspecting, at either side of the little den in which he sits, and the inscription is simple and beautiful. It is in Latin, but may be translated—

* Sacred to the Memory.

'Here JOHN STOW, citizen of LONDON, awaits the resurrection in CHRIST, who, having exercised very accurate diligence in investigating ancient records, wrote, in a luminous manner, *Annals of England*, and a *compendious History of the City of London*; deserving well of his own, well of every future age. Continuing through life with piety, and gradually and happily retiring from it, he died in the 80th year of his age, on the 6th day of April, 1605.

'Elizabeth, his wife, as a perpetual testimony of her love, grieving.'

This quiet record of his old wife's love is not the less moving because of its simplicity.

And there rests JOHN STOW;—and there, of all other places would we have him rest; for though there were thorns in his worldly career, HERE all is as he, if living, would desire—he is in the heart of his beloved city. If anything could be heard in his narrow

resting-place, the peals of its thousand bells would wake him before the day of final doom. The parish in which he sleeps is immortalised, by the charities he loved and preserved, from the pangs of starvation which have gnawed the very vitals of our enduring people. Strangely enough, beside his tomb are the shelves which, Sunday after Sunday, are piled with bread and money for the widow and the orphan; nay, the very scales are there, to tell the justice of the weights. Right opposite the monument is the pure font he mentions, though its carved cover, one of the most exquisite both in elegant design and perfect execution we ever saw, is not noted in his 'Chronicle'; but there it is—blessed to receive, and, in receiving, blessing the younglings of Christ's flock. Surely he would rejoice to see those infant citizens received into the holy Church! There he lies among those he loved—the most honoured of those he delighted to honour—THE ONE JOHN STOW!

Let no one sneer at the toils of the antiquary: he has enjoyments peculiarly his own, but his labours are pregnant with instruction; his enthusiasm may not be at all times intelligible, but out of it proceeds enlightenment to thousands: he may work like the mole—often in darkness and underground—but that which he brings to the surface is fruitful and good. How many pleasures do we owe him: for how much of instruction are we his debtors, bringing together the present and the past,—illustrating history by proofs surer than hosts of witnesses. Rarely is the antiquary other than the advocate and ally of virtue; it is the gentle and generous only who seek intercourse and intimacy with the dead and the forgotten.

ORIGINAL DESIGNS
FOR MANUFACTURERS.

[We have so frequently remarked that the designs which month after month appear in our columns are intended rather as suggestions than to be manufactured as they are given, that to repeat it would seem to be superfluous. Yet the observations we occasionally hear, even now, of the impracticability of many of these designs being carried out, renders it necessary for us again to remind the manufacturer that we do not pretend to furnish him at all times with what he actually requires; according to our judgment we select such as appear suited to his purpose, with the recommendation of taste and novelty: the adaptation we must leave in the hands of the practical operative.]

DESIGN FOR A DINNER PLATE. By R. AGLIO (4, Oval Road, Regent's Park.) Few articles of ordinary domestic use are more susceptible of good ornamentation than the dinner plate; and there are few, perhaps, which have received less attention. Mr. Aglio's design is simple, but in good taste; he suggests that it is more especially adapted for one colour, by the transfer of the ground-colour heightened, so as to admit its introduction on the common stone-china plate.



The following design is by W. M. HOLMES (17, Frederick Street, Hampstead Road.) It forms one of the wings of a DESIGN FOR A SIDEBOARD, exhibited at the Society of Arts in the past year. It is full of elaborate and rich ornament, which cannot, however, be characterised by any particular style, as we perceive portions of the Italian, Louis Quatorze, and Renaissance embodied in it. The uses to

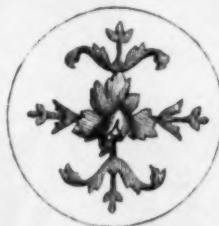


which this article of furniture is applied, are indicated by various enrichments in the carving, such as the vine, dead game, and other objects appertaining to the table of the dining-room

DESIGNS FOR DOOR FURNITURE. By H. MAYE (19, Priory Street, Wandsworth Road.) In our Journal for December, 1848, we introduced some designs for this description of internal house-



decoration, by the same artist who has furnished us with these. Though somewhat similar in character, the latter are much more graceful, and less



massive in the forms of the ornament than were the former designs; the scroll-work is arranged with a due regard to the colours which might probably be used in the manufacture, so as to avoid anything like con-



fusion in the mass. The engravings are one-half the size of the intended objects.

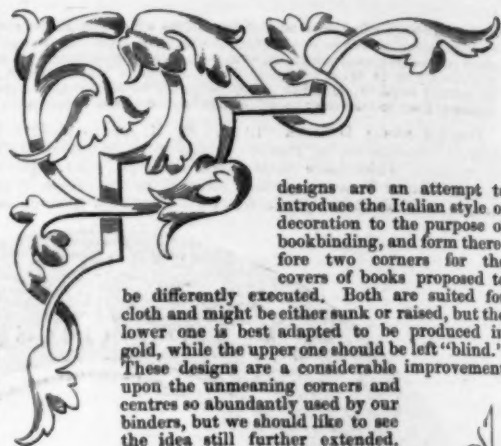
DESIGN FOR A CANDLESTICK.—By T. W. HOLME (14, New North Street, Red Lion Square.) There is exceeding novelty as



well as much enrichment in this design: the pedestal rests upon three inverted acorns, the shaft is supported by the same number

of grotesque figures, a wreath of shamrocks is entwined about the shaft which supports a thistle for the candle-socket; the tails of the figures encircle the rose; so that the national emblems of the three kingdoms are incorporated in the design. Should it attract the attention of any manufacturer so as to induce him to undertake its execution, we would suggest that the column should be somewhat bolder, as it appears too contracted and weak in comparison with the other parts: the entire effect would be thereby greatly improved. While referring to the subject of candlesticks, it may not be out of place to mention that the pair of very beautiful designs by Mr. Morgan, which we published some few months back, have been manufactured, both in silver and or-molu, by Mr. Gass, silversmith, of Regent Street; we have rarely seen more elegant productions of the kind than they are, fully justifying the observations which we made at the time, that a skilful silversmith might employ these designs to produce an object of great beauty. The workmanship of the candlesticks is truly exquisite; they would make beautiful ornaments for the most elegantly furnished boudoir,—costly in material and valuable as examples of manufacturing Art.

DESIGNS FOR BOOK-COVERS. By W. HARRY ROGERS (10, Carlisle Street, Soho.) These two



designs are an attempt to introduce the Italian style of decoration to the purpose of bookbinding, and form therefore two corners for the covers of books proposed to

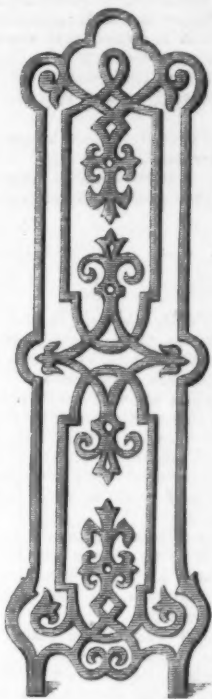
be differently executed. Both are suited for cloth and might be either sunk or raised, but the lower one is best adapted to be produced in gold, while the upper one should be left "blind." These designs are a considerable improvement upon the unmeaning corners and centres so abundantly used by our binders, but we should like to see the idea still further extended.

The entire side and back of a book should be expressly designed for it and made to harmonise with the subject of the work, and a connection should exist between all the ornaments introduced. The use of corners and centres is of itself in questionable taste unless lines of union are provided, to prevent the appearance of the details being "stuck on."

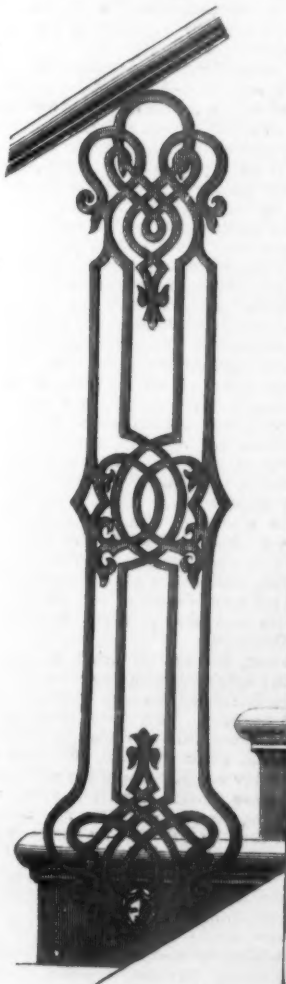
DESIGN FOR AN EPERGNE. By M. JEANNEST (8, Percy Street.) The introduction of figures into any design, however excellent in themselves, will fail in producing a successful result unless they form a portion of an idea and thus become an integral part of the subject. They should serve some more definite purpose than mere decoration, and their action should in all cases at once explain itself. In the object engraved below this has evidently been well considered; the figures, though each is in a different attitude, are all earnestly at their work supporting their massive and elegant burden. This design is one which would tax the skill and ingenuity of the practical artist, but it is also one that would amply repay his labours. Both in form and detail we have rarely seen anything of the kind to surpass it as an adaptation of floral ornament to the Louis Quatorze style. The artist is a Parisian resident in England.



DESIGNS FOR IRON RAILS. By S. HOOD (Three Cranes Wharf, Upper Thames Street.) In our perambulations through the environs of the metro-



polis, its aristocratic squares and more private streets, where ironwork is invariably introduced in front of the gardens and houses, it has frequently



occurred to us how greatly the appearance of these localities would be improved by the use of material of a highly ornamental character. Instead of which, however, one sees nothing but long rows of stiff perpendicular spikes, broken at intervals perhaps by a panel of twisted iron, serving only to make the mass of formality more unsightly. We are quite aware of the argument by which the use of this description of rails is defended, namely, that it offers more effectual security against depredators, as affording neither foothold nor handling, whereby it could be easily escalated; yet this argument is of comparatively little weight, as our daily police reports prove there are ways and means of surmounting these obstacles, which even the juvenile candidate for the hulks is not slow to attain. Besides, there would be no great difficulty in the construction of such work as would at the same time afford an efficient barrier and be truly decorative. We need not stop to argue the advantage of this in an architectural point of view; indeed, it is sufficiently obvious: we would merely call the attention of those engaged in building operations to the matter as well worthy of their consideration.

The first of Mr. Hood's designs is for a Balcony panel; it is in the style which the Italians employed so successfully, and is light and very elegant. The second design, also in the Italian style, is for a Staircase panel; it is rather more elaborate than the preceding, but possesses the same qualities of excellence. Both might be easily manufactured.

DESIGN FOR A CRUET STAND. The framework of this design is by W. H. ROGERS, the figure by H. FITZ-COOK. The artists have here worked harmoniously together, and have produced a very elegant object. The Italian style has formed their model; indeed, there is scarcely any other which could with propriety be adopted for such a purpose. It was in the application of his genius to matters like these, of comparatively trifling import, that Cellini achieved a reputation scarcely second to none of the great sculptors of antiquity, evincing in his designs and his workmanship a beauty and a skill, which even in this day secure to his productions a mercantile value almost incredible. Our own school furnishes us with some names that have worthily followed so glorious an example—Baily, Westmacott, Chantrey, and Cotterill, though not actual "workers in metal," have lent most efficient aid to those who are, by furnishing such models as have enabled them to exercise their craft with the happiest results. Pity it is that in the category of great names whose genius has shed light on manufacturing Art, we do not find a larger number of artists whose reputation is already established by their works of a more elevated character. It is an egregious error to suppose that there is something derogatory in the artist assisting the artisan; their duties are reciprocal, and each, by cordially co-operating with the other, may add to his own reputation, and assist his fellow labourer in reaching the same eminence.

DESIGN FOR A CHRISTENING CUP. By H. FITZ-COOK (13, New Ormond Street.) The Italian style has here again been put in requisition, and with good success. The ornamental figures are strictly in keeping with the use to which the cup is appropriated; an infant kneels in the attitude of supplication, over whom a seraph (forming the handle), stretches its hands. The shape of the cup is exceedingly good, and the portions requiring the sculptor's art chaste and simple. It is of course intended for execution in silver.



ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

ARTIFICIAL STONE.—THIRD ARTICLE.

Is this paper we must endeavour to embrace all those vitreous substances which we have not yet spoken of, and those hydraulic cements, composed principally of the carbonate and sulphate of lime, which, from the importance of their application to the Decorative Arts demand our attention. Of the former terra cotta, (literally, baked clay,) and Ransome's artificial stone, are the most deserving of notice. Terra cotta ware, under which name has been included a great variety of moulded forms in clay, was manufactured at a very early period of man's history. The Greeks were certainly proficient in works of this kind, but it is not ascertained whether they baked the clays in these ornamental vessels, or only dried them in the sun, which is the mode of hardening adopted in many countries; and in particular we possess numerous specimens of sun-dried terra cotta, evidently the production of the Aztecs, discovered in central America. In Tuscany and Rome many specimens of friezes and whole figures have been found in terra cotta. The Romans appear to have had artists of great genius who turned their attention to this particular manufacture. In the Townley Collection at the British Museum will be found many very interesting specimens. Among the Roman terra cottas we find some dried in the air, some baked, others baked and coloured subsequently, while several varieties exhibit much fixedness in their colours, which were evidently applied previously to burning, and often we find them ornamented with rich gilding. The Art does not appear to have been ever lost; indeed, Professor Busching has proved that the monument to the Minnesinger Duke, Henry IV., in the church at Breslau, gives evidence of the practice being most successfully carried on in the thirteenth century. It is needless to refer to the numerous examples of baked clay ornaments which are found of all dates and in every European country. They possess one general character as to the composition of the material, but differ widely in the taste which has been directed to their execution. Our own, and even the Continental works in terra cotta, have of late years produced some articles of exceedingly beautiful execution; vases, brackets, friezes, and even figures, showing some of the best evidences of the good taste and care which has been bestowed upon their manufacture.

Of course in ornamental works of this description the utmost care is observed in the selection of the clay, the usual composition being pipe or potter's clay, Ryegate sand, and finely powdered potsherds. This being made into a firm paste is pressed into moulds; and the article being first slowly dried in the air, to insure as regular a contraction as possible of the material, is then baked in the ordinary way. In general the terra cotta ornaments will not stand the action of wet and frost when exposed to the atmosphere of our changeable climate; we have, however, seen some specimens produced in Mr. Dillwyn's pottery at Swansea, which are of so firm a body that they powerfully resist those destructive influences. Some brackets and tazzi manufactured by Mr. Dillwyn are exceedingly beautiful.

In nature we find many of our hardest rocks formed by the agglutination of small particles of sand, the cementing material of which is evidently silica in most cases, although in some the salts of iron certainly perform a similar office. By availing himself of this fact, Mr. Frederick Ransome has succeeded in producing an artificial stone, which promises, from its physical properties and from all the results which have hitherto been obtained, to prove most valuable to the architect and the public. But before we describe the peculiarities of Mr. Ransome's patent process, we must briefly refer to the experiments of Kuhlman and some others.

Professor Kuhlman of Lille has shown that chalk may be rendered very hard by immersing it in a solution of silicate of potash, exposing it to the air for several days and afterwards wash-

ing. Although the chalk thus treated did not contain more than three or four per cent of silica, it was found capable of scratching many cements and marbles. In a similar manner Kuhlman discovered that he could harden carbonate of lead and plaster of Paris. As he finds alkaline salts in all the limestones containing silica which are hydraulic, Kuhlman believes that they originally resembled ordinary chalk in purity, but have been silicified by infiltration of water containing an alkaline silicate in solution, or that the process in nature is analogous to his artificial one.

This solution of silica is formed by fusing silica with an excess of carbonate of potash or of soda. That flint could be dissolved in an alkaline ley appears to have been known to Van Helmont, who obtained a soluble silicate of potash by treating powdered glass with caustic potash: this was his *liquor silicis*. Soluble glass was prepared by Fuchs by combining three equivalents of potash with eight of silicic acid, and this compound, although soluble in hot, is scarcely at all acted upon by cold water. For ordinary purposes this compound is obtained by melting together fifteen parts of powdered quartz, ten parts of potash, and one part of charcoal. The mass having been purified by washing in cold water, is boiled with five parts of water, in which it slowly but entirely dissolves. This solution gelatinises on cooling, and dries up when exposed to the air, without absorbing carbonic acid, into a transparent colourless glass. One part of quartz and two of soda for some purposes appears to form a more perfect soluble glass than the above. The chief use of these silicates is to coat wood, paper, &c., by which those and similar bodies, are rendered much less combustible.

This soluble glass becomes, however, a more important article when it is mixed with some other pulverulent substance, as a body, with which it forms an efficient cement. A cement of this kind may be used as a paint, and a very satisfactory effect produced. In the Theatre at Munich 465,300 square feet of wood surface was coated with soluble glass, mixed with $\frac{1}{4}$ of ferruginous clay. There are many advantages attending the use of this material in large buildings. In the first place, it places at our disposal the means for rendering all the wood used in decoration incombustible, which is in itself a most important desideratum. If we take a piece of wood, and prepare it with the silicate of potash, or still better with the silicate, made into a paste with plaster of Paris, chalk, or clay, we shall find, upon throwing it into the fire, that it will only undergo combustion when the heat is sufficiently strong to char it through its vitreous coating; that indeed we convert it into charcoal, as we should do in a luted earthenware or metal vessel. By no spark, or any ordinary flame which could probably become the cause of accident under other circumstances, could such wood be ignited. In the second place, the soluble glass cements offer facilities for decoration, and the introduction of colours at a small expense, which are not to be obtained by any other means.

Such were the uses to which the siliciferous compounds were put, or which they suggested, previously to the introduction of the artificial stone of Mr. F. Ransome. In describing the manufacture of this material we cannot do better than avail ourselves of the inventor's own words, forming part of a communication made by him to the Institution of Civil Engineers:—

The process for making artificial stone was arrived at whilst making experiments, for the purpose of finding a combining material, by which the particles of matter (such as stone, marble, &c.) could be united to form a mass uniformly equal in its texture.

It occurred that could flint or silica be brought into a semi-fluid state, and be used as the medium, the desired object would be effected, and the artificial compound would possess the appearance and all the useful properties of natural stone.

Now as silica (flint, &c.) is an acid, it will form compounds with metallic oxides (earths, alkalies, &c.) Most of these, however, are solid, and are only fusible at very high temperatures; but certain combinations can be formed with the

alkalies which remain fluid, and these are used as the combining medium.

The process is very simple.—Broken flint is subjected to the action of caustic alkali (soda or potash) in a boiler, at a high temperature, under pressure, and it is found, that the alkali will dissolve a large proportion of silica, and will lose its causticity; the solution, thus obtained, can be evaporated to any required degree of consistency.

It is generally employed at the specific gravity of 1.600 (water being 1.000); and this solution (soda being used as the alkali) is found to possess the following composition in 100 parts:—

Silica	20.43
Soda	27.05
Water	52.52
	100.00

When properly made, it is perfectly transparent, possesses great tenacity, and, on the addition of a strong acid, becomes a solid mass by the precipitation of the silica.

When worked up with clean raw materials, such as sand, clay, portions of granite, marble, &c., together with a small portion of powdered flint, the compound possesses a putty-like consistence, which can be moulded into any required form, and is capable of receiving very sharp and delicate impressions.

When taken from the mould it should be allowed to dry very slowly, and afterwards be submitted, in a kiln, to a gradually increased temperature, up to a red heat, which is maintained for some time.

The changes which take place during this operation are as follows:—

The water is entirely driven off, the silicate of soda is altered in its composition, and another silicate, insoluble in water, is produced, by part of the soda combining with an additional portion of silica, at the high temperature to which it is submitted, and the whole becomes a mass, which appears to be indestructible by atmospheric changes, or even by exposure to the action of boiling water.

In preparing the silicious cement the following process is adopted:—Pieces of broken flint are suspended within the boilers filled with a strong solution of caustic alkali, and then subjected to a temperature of 300° Fahr. under a pressure of from fifty to eighty pounds per square inch. The caustic alkali under these conditions attacks the flint, which is readily dissolved in it, whilst the earthy matters are precipitated and left in the vessels when the silicate of potash is drawn off. The water is then evaporated to as great an extent as is deemed necessary, and to the fluid is added the sand, a small quantity of pipe-clay, and some powdered flint, the object of which is to combine with a free alkali in the solution, which would otherwise diluquesce, and injure the general character of the resulting stone. The whole mass is then worked in a pug-mill for about twenty minutes, till it has formed a kind of granulated, but very tenacious substance, the consistence of putty. In this state it is squeezed into moulds, and receives and retains the sharpest impressions. These casts are then placed in a potter's kiln, the temperature of which is gradually raised for the first twenty-four hours; the intensity of the fire is then augmented, until, at the end of forty-eight hours, a bright red heat is attained, and the kiln is then allowed to cool slowly, which occupies about four or five days.

No doubt, during this firing, all the alkali chemically combines with the silica, and a perfect glass is formed through the mass of this artificial product. This preparation has been chemically examined by Dr. Faraday, Mr. Richard Phillips, and other chemists, and their results show that the combination of the alkali and the silica is more perfect than it is even in glass. By pounding glass in a mortar and moistening it, alkali may be detected by turmeric paper; but no such indication is given when this artificial stone is so treated, and Mr. Phillips states that heated acid does not produce anything like decomposition in it.

We have seen ornamental slabs and figures very carefully executed in this durable material; grinding-stones, columns, capitals, mouldings,

cornices, &c. are produced with the finer materials, and from the coarser ones building-stones of any variety of colour, which can be given by the introduction of the metallic oxides. It is certain that by this process Mr. Ransome is enabled to produce a material which is applicable to a very great variety of the most useful purposes of life. We are not aware of the cost of the artificial stone produced by this process, but if it be within the limits of that economy which especially demands the attention of the builder, or the decorative artist, which we believe it to be, it must, from its durability, offer so many advantages as will ensure its adoption very generally.

Another variety of artificial stone, of which we have seen some very interesting specimens, is the manufacture of a Mr. Buckwell, but it differs essentially from the production we have just described. Mr. Buckwell's artificial stone consists of fragments of stone as large as will go freely into the mould employed, the interstitial spaces being nearly filled up with smaller fragments, and all the remaining portion is filled in with the cement, which is composed of chalk and Thames mud burnt together. The mould in which the compound mass is placed is perforated, and after the cement, which is mixed with the smallest quantity of water is added to the stone, the whole is rammed down by hammers like those employed in pile-driving. The little water which is used is pressed out by the violent blows given by the rammer. When taken out of the mould, the stone is hard enough to ring, and it becomes still harder by exposure to air or water for some months. Here we have the formation of a peculiar kind of brick, which may be, however, made available for many important purposes. We find indeed that Mr. Buckwell particularly desires to apply his process to the formation of sewers, and we have no doubt, from the compact character of the stone we have seen, that it would prove a really valuable application. The formation of concrete is a process so analogous to this last that our attention is naturally drawn to it. The following suggestions of Mr. Hawkins, from the Transactions of the British Association, for 1843, are much to the purpose: He suggested, that in making concrete, the slackened lime should be brought to the consistency of cream, the sand should then be first mixed intimately with it, then the smaller gravel, and ultimately the larger shingle; working the whole well together, so that every particle might be thoroughly coated with lime, whilst the interstices would be regularly filled by the pieces of stone of corresponding dimensions, and they would all rest upon each other, instead of upon the lime, which would only be used for holding the mass together. One part of lime to twelve parts of shingle and sand he had found, under such treatment, would compose a concrete, which in eleven days had become harder than specimens of a mass of Roman brick and concrete mortar, or than a very superior specimen of a portion of the foundation of a wall at the East India Docks, which had been built thirty years.

We must now proceed to examine the characteristics of the Hydraulic cements, and first, as the oldest, the Scagliola requires a brief explanation. Scagliola, so called from the Italian *Scaglia*, appears to have been used in Italy in the sixteenth century, having been invented by Fassi, of Carpi. The earliest introduction into this country of this mode of decoration was in the columns of the Pantheon, in Oxford Street, built by James Wyatt in the latter half of the last century, since which time it has been most extensively employed. The great advantage of Scagliola is, that, as it is used as a mere incrustation, columns may be made of wood and hollow, and then rendered to all appearance equal to the most ornamental marbles. The cement is prepared of pure gypsum, which is carefully calcined and then reduced to an impalpable powder by grinding and sifting. It is then mixed with Flanders glue, isinglass, or some such gelatinous body, and, usually, the colours required are now united with the cement. As the Scagliola is generally employed to imitate the veined and ornamented marbles, its successful use depends to a great extent upon the skill of the artist. The process of applying this plaster

was long in the hands of Italian artists, and much secrecy was observed in the process, but our own artists now far excel any of those on the Continent. The different colours are laid on and arranged by the workman, and the veins and streaks are, as it is technically termed, floated in; the surface is then rubbed down with pumice-stone, and cleaned off with a wet sponge; then being polished with tripoli earth and pure charcoal first, and then with tripoli and oil; it is lastly finished off with oil alone, by which a most desirable polish is obtained.

It is quite impossible to examine the numerous cements in detail which owe their consolidating properties to the physical conditions of hydraulic limestone. Among the most important of the native materials must be named puzzolana, and trass, or tarra. These are conglomerates of fragments of volcanic rocks, and often contain basalt, pumice-stone, trachyte, clay, slate, &c. They occur in beds, both in Germany and Italy. The material is powdered in stamping-mills, and exported in this state. The chemical constituents of these cements are silica, alumina, lime, magnesia, oxide of iron, potash, and soda. The advantages of puzzolana and trass are that they require no preparation by burning as do the artificial compounds of lime.

Roman cement is one of the artificial formations. The material employed in its manufacture are the nodules of a globular form, which are found in the London clay, and known by the name of *septaria*. They are not merely found in the London basin, but in the Isle of Wight, on the coast of Kent, Yorkshire, and Somersetshire. These nodules are composed of carbonate of lime, with about twenty-five per cent. of magnesia, alumina, and iron. They are calcined in perpetual lime-kilns, and afterwards ground to a fine powder and sifted, in which condition this valuable hydraulic cement is sold.

Keene's marble cement, the lias cement, and numerous other varieties, are compounds of plaster of Paris with alumina and some of the alkaline compounds. They all possess the property of consolidating to a degree much beyond that which is usual with plaster of Paris, and in many of them the surface is so perfect as to take a very beautiful polish.

Among the best examples of these kinds of cement we would direct attention to the parian cement, manufactured under Keating's patent by Messrs. Francis & Sons. This material is prepared by combining borax with plaster of Paris, and then calcining the mixture and reducing it again to a state of fine powder. The parian cement is used in the same manner as plaster of Paris; it requires less water than that substance, and is some hours before it sets. It is well adapted for imitating either stationary or coloured marbles, as it may be kept of the most perfect whiteness or incorporated with the most delicate colours. It sets very hard, and is susceptible of a most beautiful polish. Beyond this, as the parian cement unites very readily with oil and water, it offers a surface which is susceptible of a great variety of ornament. We have recently seen some work executed in parian by Mr. Bellman, which is the most perfect imitation of coloured marble that we have hitherto seen. Some experiments have recently been made with this material for copying statues and works of high Art, and the results are so satisfactory as to warrant the hope that we may possess ere long perfect resemblances of the best productions of ancient Art in as durable material at a moderate cost.

Although there may be some apparent preference in selecting those particular compositions which we have thought the most proper to illustrate the general character of the hydraulic cements, we beg to assure all interested in the question that we have not the slightest feeling in favour of any one preparation beyond another. The following list includes all cements of this character of which we have any knowledge:—

Mortar, as commonly composed.	Lias cement.
Puzzolano mortar.	Martin's do.
Concrete.	Keene's do.
Parker's, or Roman cement.	Parian do.
Atkinson's cement.	Marshall's do.
Tarra.	Scagliola.
Metallic cement.	Plaster of Paris.
Frost's do.	Venetian stucco.
Portland do.	Blue mortar.
	Maltha (used by the Italians).

In addition to these there are numerous oil and bituminous cements, as asphalt and bitumen compounds, and among the oil cements we have—

Mastic, as used by the Italians.	Venetian cement.
Hammelin's mastic.	Wood do.
Paste, or putty composition.	China do.
Common putty.	Steam do.
Red cement.	John's patent stucco.

One of the most beautiful, as well as the most difficult of the applications of the principles we have endeavoured to develop is the production of fresco paintings. So much attention has been directed to this subject since the decoration of the Palace of Westminster in this manner has been determined on, that we need do no more than refer to the process thus incidentally. As fresco painting consists of colouring moist plaster, it will be evident that great care is required in the preparation of the tablet, to prevent any chemical action between the lime of the composition and the colour employed. In addition to this, the artistic skill demanded by the peculiarity of manipulation, and the genius necessary to the production of grand effects in this style of high Art, requires that great permanency should be given to the results. We are pleased to hear that an actual glazing of silica is now applied to the productions of Cornelius, and we understand some experiments are in progress, with the same object in view, in this country.

ROBERT HUNT.

MINOR TOPICS OF THE MONTH.

INSTITUTE OF THE FINE ARTS.—The Annual General Meeting of the Institute was held in the rooms in Marlborough Street on the 3rd ult., J. H. Illidge, Esq., in the chair. A report of the council was read, showing, among other matters, that the Institute during the past year had successfully exerted itself to relieve the Art-Union from certain restrictions sought to be put upon its operations by the Board of Trade, which, if enforced, it was thought would have curtailed the usefulness of that society, to the serious injury of the profession. A balance-sheet duly audited was also read, from which it appeared that the debts were surely though slowly diminishing, the liabilities being 120*l.* less this year than the former. The feature of the evening was the proposal to reduce the annual subscription from two guineas to one, as recommended by the council, the argument for the same being, that many members had resigned on the plea that the subscription was too large, and hope was very generally expressed, that at the reduced sum such an accession of new members might be looked for as would soon place at the disposal of the Institute an income as large as before, while its objects would be much better accomplished by increased co-operation. The proposition met with the hearty approval of the meeting, and was carried unanimously. Some resolutions of minor importance were also passed, and the council and other officers for the ensuing year were chosen, and after rather an animated discussion on some matters of finance connected with past audits, and a cordial vote of thanks to their excellent chairman, the meeting separated.

QUEEN'S COLLEGE.—This establishment, at No. 67, Harley Street, in connexion with the Governesses' Institution is, we rejoice to say, progressing most favourably, although a year has not elapsed since its foundation. There are now nearly two hundred pupils of various ages. Very large classes attend for instruction in languages, in numbers, in harmony, and musical composition, as well as in piano-forte playing. The historical classes and those in which English grammar and composition are made the subjects of study are well attended. In addition to these regular plans for carrying out the object of a sound education the professors have undertaken to give gratuitous evening lectures to ladies themselves engaged throughout the day in the business of education.

THE VELASQUEZ PORTRAIT OF CHARLES I.—Proceedings took place in the Sheriff's Court of Edinburgh on the 26th of February, relative to the seizure of this picture by the Trustees of the Earl of Fife, upon the plea that it was an heirloom, and that it had been surreptitiously purloined. It was decided, after hearing counsel on both sides, that the Court had no power to retain the property, which was ordered to be returned to Mr. Snare. In the judgment delivered by the Sheriff, he observed that "it is admitted that the respondent is a foreigner, and that he purchased *bona fide* the picture at a public auction in England;" and in another part of the decree he observes relative to the delay which had been suffered to exist for a considerable time in claiming the picture, that "nothing is done until the foreign purchaser crosses the Tweed." It appears somewhat startling to us, at this time of day, that our living south of this boundary stream makes an Englishman to be considered a foreigner in Scotland; but it must be supposed to be an existing relic of some barbarous law which the progress of civilisation has not repealed. The case having gone against the Trustees of the Earl in the Sheriff's Court, they applied to Lord Robertson to grant an interdict to prevent the picture being taken out of the country. In the subsequent pleadings in the Court of Session under the presidency of Lord Robertson, his Lordship stated that had he known the circumstances he would not have granted an interim interdict, and said it was "the most outrageous proceeding ever heard of." He therefore recalled the interdict, and found the complainers liable to expenses. However, Mr. Snare has not recovered the picture, which is still retained by the Trustees of the Earl of Fife, who have resolved to carry the case to the House of Lords, and refuse to give up possession but on the condition that Mr. Snare give security for a large sum of money, in case the final decision should be in their favour. This Mr. Snare declines to do. A subsequent order of the Sheriff, dated 16th March, ordains that the picture be delivered to Mr. Snare.

MR. LESLIE'S LECTURES ON PAINTING at the Royal Academy have been exceedingly well attended during the past month. This will occasion no surprise to all who know how far his knowledge of Art, and his powers of communicating what he knows, qualify him for the task. It is our misfortune to feel, that in a monthly publication, it is impossible to give a full report of these lectures without occupying—not more space than they merit, but more than we could afford, and to abridge them would be an act of injustice to the accomplished lecturer. We refer our readers therefore to the columns of the *Athenaeum*, which gives them at length, and wherein we have perused them both with pleasure and profit.

THE EARLY GERMAN PICTURES COLLECTED BY THE LATE DR. FREDERICK CAMPE, OF NUREMBERG.—This collection, mentioned in Murray's "Handbook for Southern Germany," page 70, section 10, and referred to by Dr. Kugler, was formed with the advice and assistance of the Chevalier Heideloff. As may be imagined, it contains several works of the highest importance of its class, and doubly so as illustrating a school of which in England there exists no series, and very few detached specimens of consequence. The death of the original proprietor has made it absolute for his numerous heirs to divide the property, for which purpose the pictures have been sent to England for sale. The pictures by Lucas Cranach contained in the collection are of the highest quality; it would, indeed, be impossible to find anywhere a finer example than the Saint Jerome, not only for its intense elaboration, but for the exalted expression of the countenance of the Saint. As the late Dr. Campe gathered his works entirely from an ardent love of the Art, he could never be induced to part with any picture, however great the sum; and for this one he refused 800*l.*, offered for it by the King of Saxony. A small altar with violets, attributed to Memling, but probably by Dierick Stuerbout, is of the most gorgeous kind for depth of colour, magnificence of costume, and all the high qualities, only

equalled by the best works of Jan Van Eyck. An Albert Durer, dated 1513; another Lucas Cranach, inscribed "Melancolic," 1528; and two heads, attributed to Quintin Matsys, show how accurately and patiently the early masters studied the minutest details as the certain base of the ideal excellence which it so fully led to develop. The public will have an opportunity of judging for themselves, as they will be offered for sale by auction, and it is to be hoped that they will meet an attentive and scrutinising examination. The late Dr. Campe has also bequeathed to his survivors an album, which has been four centuries in formation, and contains autographs written in it by most of the great persons who have immortalised their names by their deeds during this long period. Mention need only be made of Luther, Melancthon, John Milton, &c. The album consists of three hundred and sixteen volumes. The early ones of the fifteenth and sixteenth centuries have the original binding, and are besides interspersed with some of the rare prints of Albert Durer and his epoch.

BURFORD'S PANORAMAS.—Two views of totally dissimilar character have recently been opened at the Exhibition Room in Leicester Square. One, the "Ruins of Pompeii," depicts the present state of that ill-fated city so far as the excavations have yet extended: this is a highly interesting view, not merely because it places before us temples, and gates, and dwelling-places hidden for centuries from human ken, but because these are placed, by the skill of the artist, in contrast with the beauty of the surrounding country and the life that animates it—on one side the "City of the Dead,"—on the other, gay groups of Neapolitan peasants keeping holiday amid the purple vineyards and rich foliage of Italian groves. The scene is admirably painted, especially the range of the Apennines, the atmosphere of which is most cleverly expressed. The other panoramic view is "Switzerland from the Summit of Mount Right." Those who have never visited this extraordinary country will be astonished at what is here brought before them by the power of the pencil alone; lakes and rivers, valleys, and mountains of every height and hue are stretched before the gaze of the visitor in every alternation of light and shadow: it is one vast solitude, but a solitude that delights by its loneliness while it inspires awe by its majestic grandeur. As a picture it is a triumph in this class of Art.

THE SOCIETY OF ARTS announce their intention to exhibit in June next the works of William Etty, R.A., on the plan adopted last year in reference to those of William Mulready, R.A. The exhibition cannot fail to be interesting and instructive, and we heartily wish it success: we can scarcely think, however, that the project is served by giving to subscribers a print of Mr. Doo's engraving of "Mercy interceding for the Vanquished," a print published in Finden's "Gallery of British Art."

THE EXPOSITION OF INDUSTRIAL ART IN PARIS will not, we understand, be opened until the end of May. A building to receive the works is in process of erection on a scale of magnitude similar to that of 1842; but much is not expected from the manufacturers, whose trade has been so materially impaired by the turmoils of the past two years; whose enterprise has been consequently checked, and who have not therefore prepared for the national "show." It will be our duty to report it fully, and to make arrangements for engraving the more remarkable of the objects displayed.

J. D. HARDING'S LESSON DESK.—The article in question is one of the most sensible utilities ever offered to the amateurs of an elegant amusement; and not for drawing only is it a convenience of importance, but for placing manuscripts, or indeed anything that requires copying with the model placed in front for the purpose. It has all the advantages that can be desired for simplicity of construction, perfect adaptation to the purpose, and reasonableness of cost. Mr. J. D. Harding has conferred a benefit of great importance to the young artist in making his invention public.

THE ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The anniversary dinner of this most excellent institution will have taken place by the

time our Journal is in the hands of the public; we can therefore only express a hope that a "goodly master" of its friends and supporters appeared at the board; for it is to this occasion that the committee of management chiefly look for the means of carrying out the benevolent objects of the charity, which is one entirely dependent on benevolent aid. It is therefore often matter of regret to us to find how comparatively little of public sympathy there is with the destitute objects of those professions which so largely contribute to public gratification, and have within themselves so few opportunities of relieving their necessitous brethren, or, from their own habitual pursuits, of advocating their causes. Other professions, aye, and trades too, include in their ranks numbers of wealthy individuals "able to distribute." It is not so with the artist; few, very few among them possess competence; a small proportion, sufficiency; the majority, not even that; what then can they do in the hour of adversity unless other hands are outstretched to offer relief? Surely this ought not to be denied by the thousands who have derived pleasure and instruction from their labours, and whose own griefs and heart-weariness have, perhaps, at some time or other, been alleviated by the works of their hand. It is our privilege—and such we esteem it—to plead the cause of the artist, and to solicit for him what his own unobtrusive nature prevents him from asking—the liberal support in his hour of sickness or destitution, of all who are able to minister assistance. From the balance-sheet of the last year, which we have received, we find that this society has relieved fifty-four cases to the gross amount of 667*l.*, and that a sum of 392*l.* remained in the hands of the treasurer's banker to meet the applications due in January last. It is scarcely necessary for us to add, how much wider the operations of the institution might be, with larger means at command; such means in fact as it ought to have, and would have, if its importance were more duly considered, and its demands upon public sympathy more promptly listened to.

THE AGED GOVERNNESS ASYLUM.—The arrangements for opening this truly good Asylum are nearly completed. It is announced that His Royal Highness the Duke of Cambridge will open it in person, and the opportunity will be made available for holding a bazaar in the grounds of the Asylum—concerning which full particulars will be ere long published—or may be found in our advertising columns. The days upon which the fête is to take place are the 12th and 13th of June; and the committee will be most grateful for any contributions that may be transmitted to them. We have so often advocated this interesting work, that we cannot fail to feel exceeding pleasure at witnessing the commencement of actual operations; and earnestly hope that success similar to that which attended the sale at Chelsea last year will again attend the efforts of the committee.

C. LANDSEER'S picture of "The Eve of the Battle of Edgehill," which was exhibited at the Royal Academy four or five years ago, is now on view at Messrs. H. Squire & Co., in Cockspur Street, preparatory to its being consigned to the care of the engraver. A very careful etching of the plate by Mr. Watkins stands beside the picture, from which we augur an effective and highly interesting print. The subject is one well calculated for engraving.

VIEWS IN SIBERIA.—Mr. Atkinson, an English artist, who a few years ago produced a variety of foreign scenes with akimishes of troops, is now travelling through Siberia, commissioned by the Emperor of Russia to sketch the scenery of that country. He is accompanied by his wife, an English lady, and protected by a guard of Cossacks. As of course the journey is performed on horseback, it is a novel undertaking for a lady in these wild deserts to ride with a pair of pistols in her holsters and a gun in her hand. This however she only employs to kill the game for their sustenance, while her husband is sketching the various views.

There is a picture among the works now exhibiting at the British Institution on which we think it necessary to say a few words. It is one we had marked for notice with many others, if

we had not been precluded, by want of space, from carrying out our intention. The subject is "A meeting of Villagers at a well in Italy," No. 239, painted by a young artist named Burison, a native of, and resident in, Durham, where, we understand, it attracted much attention previously to its removal to London. The picture is certainly highly creditable to his talent, the composition is good, and the colouring brilliant without glare; the group of peasants is exceedingly well painted, especially the faces, which have a peculiarly sweet expression. We should rejoice to hear that the work has found a purchaser.

"GRAND CLUB SUBSCRIPTION."—Our attention has been drawn to a prospectus of a new scheme for trapping the unwary; it professes to emanate from Manchester, and contains a list of seventy-two prizes, pictures and prints, to be distributed by lottery "on the same plan as the London Art-Union!" The prizes are valued at 3000 guineas, but only 1500 guinea shareholders are asked for; and each shareholder is to have at the time of subscribing "an engraving to the amount of the value of his subscription." The two first prizes are—"The Finding of the Body of Harold," by Mr. J. C. Hook, valued at 400 guineas; and "The Shepherd's Offering, by Rubens," valued at 200 guineas. Another prize, valued at 200 guineas, is a painting called "The Bury Hunt," painted by two artists named Agar and Marden. The Rubens is, of course, a forgery; but the painting by Hook is a true picture; it was the artist's "gold medal picture" at the Royal Academy, and was sold by him about four years ago to a publisher in Manchester for something less than 100*l*. By whom it is now "valued" at 400 guineas we cannot say: certainly not by the artist, who would readily paint for half the sum a far better work than this clever but boyish achievement. What, we may ask, has been the use of the act for suppressing "illegal lotteries called Art-Unions?" Upon what ground does the Board of Trade busy itself with embarrassing a valuable Institution, and permitting these fraudulent schemes to go on and prosper? We have reported half a dozen such within the last year or two; yet in no instance has there been even the threat of a prosecution.

THE ARUNDEL SOCIETY is making sure and steady headway; it already numbers some hundreds among its subscribers. There is reason to believe that sufficient support has already been guaranteed to warrant the commencement of the publication of some of their projected works at no very distant day.

THE GUTTA PERCHA COMPANY have forwarded to us several specimens of their manufacture adapted to ornamental design, which, for sharpness and decision of outline, are certainly superior to any we had previously seen. We hope soon to pay a visit to the establishment, for the purpose of ascertaining what prospect there is of this material being made an extensive and really useful agent in Art-ornamentation; the result of which we shall duly report.

COLOUR PRODUCED BY PHOTOGRAPHY.—It was announced towards the end of the autumn that M. Edmond Becquerel had been successful in obtaining, by the agency of the solar radiations, distinct impressions of the colours of natural objects. This announcement created much interest, and led to many conjectures, many doubting the correctness of the result which was stated to have been obtained. We have now before us a copy of the Report on the Memoir in which M. E. Becquerel publishes the process by which he attains his very curious results. The tablets upon which the coloured images are obtained are prepared in the following manner:—A silver plate—such as is employed in the daguerreotype process—is connected by a copper wire with one pole of a small galvanic battery; a piece of platina foil being connected, by a copper wire likewise, with the other pole. A solution of muriatic acid in water being prepared—about one part of acid to two of water—the plate and platina are plunged into it and brought near each other, but not in contact. Of course, the circuit being made up through the acid solution, a chemical action is established over the surface of the silver plate, the chlorine of the decomposed muriatic acid attacking the silver

and forming chloride of silver over the surface. As the film of chloride of silver is produced and gradually thickens, it passes through the colours of Newton's thin plates, and at length assumes a lilac, which is the sensitive coating. These plates have not yet been rendered sufficiently sensitive to ensure any action except from the direct rays of the sun. But if a prismatic spectrum of a well-defined character is allowed to fall upon the prepared plate, it will be found, after an exposure of a few minutes, that a distinct impression of the seven coloured rays are obtained in colour, every ray being represented by its own colour on the plate, the red being the most intense, and the yellow the least so. We cannot but regard this discovery as a most important one, which will, we hope, lead to the development of new photographic processes, which will allow of our adding the charm of natural coloration to the beauty of detail, and the correctness of outline which we now obtain by the photographic process.

ELASTIC MOULDS.—Mr. Mitchell, the master of the Sheffield School of Design, lately announced in a lecture the following plan for making elastic moulds, which appears to possess great advantages over the old method.—The moulds may be made at small cost, and with great rapidity. That which would occupy five or six days in the modelling, may be furnished by this process in half that number of hours. The principal material used for the elastic moulds is glue or gelatine. The best fish glue will answer as well as gelatine, and is much cheaper. The material is dissolved like glue, in a vessel placed over the fire in a pot of hot water, stirring it during the process. To each pound of the gelatine it is necessary to add three quarters of a pint of water and half an ounce of bees' wax. It is ready for use when about the thickness of syrup. The model must be oiled carefully with sweet oil, and the composition must be poured upon it while warm, but not boiling. Having set, it may be taken off the model. When the model is small it should be placed in a shoe or case, which gives facility for shaking the mould well when the plaster is poured in, so as to drive it well into the crevices. The plaster should be fine, and in order that it may harden and set quickly about half an ounce of alum should be added to each pint of water used in mixing it. Before using the mould it should be carefully oiled. Great care is required in mixing the plaster, and watching it when in the mould, for if it be allowed to remain long enough to heat, the mould is destroyed.

CARRINGTON'S MODEL OF YORKSHIRE AND LANCASHIRE.—We are in no way travelling out of our sphere in directing public attention to a method of delineating the surface of a country by means of plan-models; which Mr. F. A. Carrington, a gentleman who holds, or did hold, an appointment under the Board of Ordnance, has, for three or four years past, occupied himself with bringing to maturity. Any one who studies a map will, of course, see it marked with hill and dale, cities, towns and villages, rivers, &c., but it will give him a very imperfect idea of the actual face of the country as regards its various elevations, &c., &c. At the residence of Mr. Carrington in Henrietta Street, we have seen a number of models executed by him, which may be called "Bird's-eye views" of the tracks of land he has represented; the largest of these is a model of Yorkshire and Lancashire. The superiority of this system of "mapping" (if so it may be called) over mere flat paper surfaces, will be sufficiently obvious, inasmuch as the entire locality is submitted to the view as it really appears when surveyed from a lofty eminence. These models are made of a white composition and may, consequently, be coloured, after the original features which they delineate. Our space will not permit us to do more than point attention to them, in the hope that those whom they more immediately concern may take the trouble of inspecting them. It is a matter which, we think, the government should look into, if only to test their utility; that so much labour and apparent scientific knowledge may meet with its reward.

ANTIQUARIAN ETCHING CLUB.—We understand that a Society with this title has been formed by

a number of antiquaries, with a view to improvement in the beautiful art of etching, as well as a means of illustrating objects of interest, which are at present to be found only in the sketch-book, or private museum. Not the least recommendation is the qualification for membership, which is the contribution of three original etchings during the year, by which means each member will become possessed of a valuable volume of illustrations at an expense of only a few shillings.

MR. WARNER, a modeller on Stratford-on-Avon, has submitted to us a cast of the "immortal Shakespeare," modelled from the well-known bust in the church of that town. There are doubts among the learned, as to the authenticity of the original, of which Mr. Warner's cast is so excellent a copy; but opinion is much in favour of its being a correct and true portrait; at all events, to those who are willing to believe, he cast will be a valuable acquisition. The original has been copied with singular fidelity; it is mounted on a plain slab of black marble, and the effect is at once striking and interesting; moreover, it is offered at a price which brings it within the reach of all who love the great poet who "was not for an age but for all time."

RESTORATION OF ST. MARY-AT-HILL, LONDON.—In these utilitarian days, the expenditure of a large sum of public or private money upon decorative details, is positively a subject of amazement. We hear that 5000*l*. are at this moment being devoted exclusively to the embellishment of the Church of St. Mary-at-Hill, in the City of London, and we hear this with the more pleasure, as we believe that the liberality of the parish is supported by sound judgment in the choice of both architect and artist. It is proposed that the whole of the windows in the edifice should be decorated with stained glass from the designs of Mr. Willement, whose skill and experience have long placed him at the head of his profession. The other interior decorations consist largely of wood-carving in the style of the celebrated Gibbons, a style universal at the time of the rebuilding of London after the Great Fire, and consequently introduced into most of the City churches. As this style is almost destitute of symbolism, its beauties, which are indeed those of nature itself, can be admired by every sect and party. To Mr. W. G. Rogers the whole of the wood-carvings in this church have been entrusted, and we have already described them as very extensive. A new pulpit of great richness will supplant the original plain one, and this object, so important in a Protestant church, will be appropriately decorated with bold garlands and bosses of flowers and fruit, the sounding board being supported by a drop of equal magnificence. The rector's pew is to be carved like the reading desk with perforated scroll work, and the front of the organ gallery to be profusely supplied with trophies of devotional music and similar devices.

GERMAN PENCILS.—Many artists are familiar with pencils of German fabrication; they have been received with very general favour in this country, and are beyond all question vastly superior to those of our own make which are produced at low prices—at prices similar to those for which the pencils of Germany are offered. Some specimens, the manufacture of M. Faber, have been submitted to us; the lead is very closely fitted into the cedar, and the cedar is usually stained of various colours; there are many varieties of tint and hardness, and the colour is remarkably good, especially in the darker tones. The testimonials of several of the leading artists of the Continent, among whom is Cornelius, have been printed by M. Faber; and in this age, when we are anxiously looking for improvements of all kinds, our own artists will do well to try them. We discharge our duty in giving publicity to these introductions from abroad. The lead and cedar are imported from England by the manufacturer; his merit therefore consists in the manner in which the lead is prepared and cased; and especially in the power he professes to enjoy, of supplying a perfect article at the price of an inferior one.

REVIEWS.

AN HISTORICAL ACCOUNT OF THE WORSHIPFUL COMPANY OF CARPENTERS. By E. B. JUPP, Esq. Published by PICKERING.

This work, a careful compilation from the records of one of our Civic Companies, executed by their clerk, and published at their expense, demands some extra share of attention, if it were but for that fact alone. Mr. Jupp very truly observes: "There are perhaps few subjects less generally understood than the constitution and history of the trading companies of London, societies which, in the height of their power, unquestionably exercised great influence in public affairs, and which, while they gave life to trade and commerce, formed at once a strong barrier and a connecting link between the nobles and the bulk of the population. The companies became in fact a middle class, which afforded protection to the weak against the tyranny of the powerful, and at the same time lessened the wide gulf of separation existing in feudal times between the nobles and all other ranks." The early institution of guilds or fraternities for mutual aid and protection, and the charters granted for their establishment by our monarchs, prove the importance of such bodies in the Middle Ages. The trade guilds were particularly useful; inasmuch as all who practised an art or trade, banded together, and framed proper laws for their own guidance and protection; and in process of time Powers of Search were bestowed upon them for the general good, giving them a superintendency, intended to be the means of preventing frauds on the public. Thus the Carpenters had a general superintendence of all persons concerned in the mystery of carpenters, and they hired "serjeants" to seize defective timber as early as 1474. They had also fees for "liberty to sett up" houses, and they were the referees when bad or defective building was complained of; they fined persons whose boards were of defective measure; and one man in 1572 was committed to prison for the work which he did in St. Paul's Churchyard without licence of the Master and Wardens of the Carpenters' Company. As a contribution to a somewhat neglected portion of our metropolitan history, this volume is especially valuable; it gives so clear an insight of the power and importance of the City Companies in by-gone years. Mr. Jupp has done his task in the best possible style, and made what might have been a dry detail of entries in account-books, really an amusing and instructive piece of history, as he has connected his extracts with the great events of the country, and shown how they mutually bear on each other. The detailed account of their Social Meetings in early times, the prices paid for "dobyll ale" and "syngle ale," for spiceries and solid dishes, afford a curious picture of early socialities, while the account of the Old Hall and its decorations, singular specimens of the Art in the sixteenth century, and the various ceremonial observances of the Company, are all peculiarly valuable to the London antiquary. It is to be hoped that other City Companies will be induced to follow the example set them by the Carpenters, and give to the world similar contributions to Metropolitan history. If done with the same amount of judgment and good taste which Mr. Jupp has exhibited, we should hail them with much satisfaction. The style in which the present volume is got up does credit to all concerned in it.

COLLECTANEA ANTIQUA, ETCHINGS OF ANCIENT REMAINS, ILLUSTRATIVE OF THE HABITS, COSTUMES, AND HISTORY OF PAST AGES. By CHARLES ROACH SMITH, F.S.A., &c. London, J. R. SMITH.

It has ever been the lot of the true antiquary to labour in the field of the past with but few to sympathise with or assist him; yet to such thankless and unrewarded labour do we owe many a great record, many a valuable volume, to compile which its author may have pined alone, and died in poverty. John Stow, after devoting a life and all its prospects in the investigation of the history and antiquities of the richest mercantile city in the world, only obtained a licence to beg; and a name since world-famous became the only wealth of the aged antiquary. Modern circumstances do not permit so glaring an act of injustice; but it is not the City of London, or many other great mercantile cities, that with eyes ever devoted to the search after mammon, can value the labours of the student, even when it records their own history. For years, while the hand of change was at work in London, Mr. Smith was assiduously watchful, at all sacrifices of time, over the hand of destruction, and it is to his untiring energy that we owe the preservation of the only great Museum of London Antiquities our country

possesses, and which had been all ruthlessly destroyed but for his intervention. The present work has been devoted by him to the "waifs and strays" of antiquarian lore, and was established at his own risk, to give a record to the world of many interesting discoveries and facts at odd times and seasons, the result of his own personal investigations, or those of his friends and fellow-labourers. In the course of the five years occupied by the publication of this volume in small parts, it is curious to find how much of a valuable kind Mr. Smith has secured to the world of Archaeological Science; and it is gratifying to observe how his labours have been assisted by many true friends who have aided one of the most unselfish labourers in the field of investigation. In this work we find the first record of much that has since become notorious to the numismatist and general antiquary, much that will aid the future historian, or the lover of ancient manners. The many plates given in the book are, with few exceptions, the work of Mr. Smith's own hand, and although they cannot compete with the labour of the educated engraver, they possess a value he could never give, in their truthfulness of delineation, the result of long study of the things represented. To the antiquary this volume is a desideratum, but we would particularly recommend its perusal to all readers, inasmuch as it contains a strong appeal to all for the proper preservation of our national monuments, and comments in powerful language on the apathy shown by the government of Great Britain, "which, with resources beyond those of any other state of Europe, is behind all in the appreciation of its valuable national monuments, and in the encouragement of inquiries which have a direct tendency to advance the intellectual and moral condition of the people. Ever boasting of its institutions, and inculcating reverence and attachment to them, it neglects the preservation of those memorials the knowledge of which can alone give sound notions on the origin, progress, and value of national institutions, and beget, in the people at large, a capacity to appreciate the great social regulations and the political organizations under which they live, and which they are daily expected to cherish and defend."

MATERIALS FOR A NEW STYLE OF ORNAMENTATION. By H. WHITAKER. Published by J. WEALE, London.

We do not agree with the author of this volume that "the ornaments of the time of Pericles and Titus have, notwithstanding their many beauties, out-lived our liking, and begin to pall upon the senses through overlasting repetition and faulty application;" nor do we think that "ancient ornamental examples must be discarded," by "the reflecting artist and the man of taste;" for there is very considerable doubt whether, whatever genius may arise to astound the world by its novelties, any power of invention will be able to surpass in fitness and beauty, the friezes, pateras, arabesques, scrolls, &c., which Mr. Whitaker would consign to the tomb of the Capulets. We are unwilling, however, to quarrel with him for his opinions, notwithstanding our admiration of the antique, and would gladly aid him in any effort to add to the common stock of ornamental design without subtracting one iota from those already recognised as principles of decorative Art. His present work supplies abundant material for such matter, drawn entirely from flowers, subjects which by judicious application may become highly useful in ornamental compositions.

VIEWS IN THE NORTH OF FRANCE. By H. C. BRANDLING. Published for the author by M. and N. HANNAH, London.

We rather suspect this to be the work of an amateur: it consists of twelve coloured lithographic views selected with considerable judgment as to their fitness for pictorial delineation; such as portions of "Amiens Cathedral;" Rouen Cathedral; the "Market Place, Caudebec;" the "Church of St. Vincent, Rouen;" the "Chateau d'Eu;" &c. &c. They are executed with much artistic feeling, and a close adherence to the originals of the subjects.

REVUE DU SALON DE BRUXELLES. PAR MM. VAN ROY ET T. DECAMPS. D. RAES, Rue de la Fourche, Bruxelles.

This is an excellent quarto volume, embellished with prints after the most celebrated pictures in the late exhibition, accompanied by very judicious criticism mingled with much instructive matter. As a volume for reference it will be eminently valuable at a future period, when the passing remarks of an ephemeral press are either forgotten or difficult of acquisition.

ATHENS: ITS GRANDEUR AND DECAY. Published by the RELIGIOUS TRACT SOCIETY, London.

This is a very interesting, as well as a clear and distinct compilation. The young will find it a pleasant and faithful guide to "the eye of Greece;" and those who have been well acquainted with classic history in youth, may refresh their memories by half an hour's reading of the grandeur and decay of this once glorious city. The author says in his preface, that "at Athens the intellect probably reached the highest degree of culture and refinement ever attainable by merely human means; but it had no just views of the divine character, of moral obligation, or of that future state to which all mankind must come. Athens was a witness of the fact, 'The world by wisdom knew not God,' and therefore had no happiness. Here then we may discern how wretched are the efforts of those who idolise reason; and that they are only truly wise who, sensible of their ignorance and proneness to err, take the word of God as a 'lamp to their feet and a light to their path,' constantly seeking the aid of the Holy Spirit, by whose inspiration it was given." It is a charming gift-book to the young.

THE LUTHER-ZIMMER—Luther's Room in the Castle of Coburg, as restored by the Architect GOERTEL, after the designs of C. HEIDELOFF. Nuremberg, CONRAD GEIGER, 1848.

In this castle Luther resided for six months in the year 1530, and the room he inhabited has recently, with the other apartments, been restored to their primitive condition of ornamental beauty. The work illustrating the solitary abode of the great reformer contains a general view of the room in aqua-tint, and four outline prints of the ornaments on the various sides. It was here he composed the beautiful hymn which bears his name, "Eine feste Burg ist unser Gott."

The castle had been utterly neglected for a great number of years, and had become a mere lumber repository for old arms; when in 1836 the late Duke Ernest, who was a great lover of Art and mediæval antiquities, determined on having it completely restored, and entrusted the execution to the celebrated Heidelberg. Now that it is completed, it is one of the finest remains of the period existing in Germany. The present work, which is in oblong folio, is but the commencement of further numbers on the decoration of the state apartments; but the great interest attached to any reminiscence of Luther and the connexion of the illustrious family of Saxe-Coburg with the sovereign of England, has occasioned the publication of it separately at a moderate price.

COLLECTION OF ARCHITECTURAL MONUMENTS OF THE MIDDLE AGES IN THE BYZANTINE AND GOTHIC STYLE. By CHARLES HEIDELOFF, Architect and Professor of the Polytechnic School of Nuremberg, Germany. CONRAD GEIGER, Nuremberg, 1848.

We have had occasion to notice this admirable work during its progress with great satisfaction: it is now completed in three volumes, containing altogether one hundred and forty-four fine plates engraved on steel. The entire collection embraces a vast variety of ornamental works of all descriptions, adapted to the architect, ornamentist, carver, cabinet-maker, and jeweller. The various combinations are endless in their application to the Industrial Arts, and no person, whose occupation is dependent on design, should be without this valuable epitome of ancient skill as a reference for study. The execution is equally beautiful, the delicate forms of tracery or filigree being rendered with great picturesqueness of effect without impairing the accuracy of form.

AUTO-PHOTOGRAPHY, OR THE MODE OF REPRODUCING BY LIGHT, DRAWINGS, &c. By M. P. F. MATHIEU. Translated from the French by JOSEPH M'MEADOWS.

This publication bears the date of December, 1848, and it is a translation of a pamphlet published in Paris in 1847, which appears to have attracted some attention in the French capital. When it is stated that it does not contain one process, nor give a single direction for manipulation, which has not been made known in England in every Philosophical Instrument Maker's catalogue of materials for at least nine years, our readers will be as astonished as we are, at the boldness of M. Mathieu, and the ignorance of Mr. M'Meadows. It has but one parallel that we know of, and that is accidentally trumpeted in the translator's preface. M. Blanquet Erard published, by sending to the Academy of Sciences, a Memoir on a new process of Photography discovered by himself, which was an unblushing piracy of the well-known Calotype process in every particular.